

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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THREEPENCE.  
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## Societies.

### THE HUGUENOT SOCIETY OF LONDON.

SESSION 1909-1910.  
The SECOND ORDINARY MEETING will be held at the HOTEL WINDSOR, VICTORIA STREET, S.W., on WEDNESDAY, January 12, at 8 P.M., preceded by the Society's Dinner at 6.15 P.M. Paper, 'Paulon de Mauvans and the Introduction of the Reformed Religion into Provence,' by Mr. MAURICE WILKINSON, B.A. F.R.Hist.S. DUNCAN G. FITCHER, Col. Hon. Sec.  
101, Inverness Terrace, W.

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University of Edinburgh, December 24, 1909.

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## LITERATURE

## MEMOIRS IN LITTLE.

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Nevertheless Lady Hester Stanhope was an exceedingly difficult person to live with or travel with. Her doctor and her occasional and highly privileged visitors had to accommodate themselves to her unchangeable ways and hours. She rose in the afternoon, and sat up till five in the morning, when she retired to burn holes in her blankets with interminable *chibouks*, none of which she smoked for more than two days, after which they were thrown away by the hundred in a corner of her dilapidated and untidy room. She would talk to her doctor or visitors, without stopping, for ten or twelve hours; she kept a missionary bound to her monologue from 3 P.M. till dawn next day; and one English visitor fainted right away from the mere fatigue of listening to her: he must have been dull, for her conversation was brilliant, and full of striking reminiscences of the days when she kept

house for her uncle Mr. Pitt, and adored Sir John Moore, whose last thoughts, on "the field of his fame," were of Hester. But with all her great heart and real kindness, she had no mercy for weaknesses which she did not share, and, knowing no fear or hesitation, she could not tolerate either in others. She subjected her Syrian servants to severe ordeals. When she occupied a native hut she always sent a man beforehand to clean and test it:—

"On these occasions the practice of the servant employed on this duty was to go into the middle of the room, bare his leg, and watch how many fleas jumped on him from the floor. Sometimes they might be seen like iron filings drawn to a magnet, actually blackening the skin."

With all her magnificent courage, Lady Hester was a mass of absurd superstitions, pulled down "charmed" rooms lest they should be fatal to her, believed in fortune-telling and horoscopes, and kept a mare for a new Messiah, and another for herself to ride into Jerusalem as Queen of the Jews. A tall, beautiful, highbred woman, she was proud of her instep, under which, she boasted, a kitten could crawl; and she never could tolerate a visitor under whose feet water could not run. That was her real objection to Burckhardt, who suddenly appeared at her gate, though the ground of her dislike is not here mentioned. Mrs. Roundell has made a very interesting book about Chatham's fierce, proud, mad, disdainful granddaughter, but, while duly insisting on the almost despotic sovereignty she wielded in the Lebanon, the book ignores rather too pointedly the elements of political intrigue which Lady Hester introduced, to the annoyance of the British consuls. Nor has Mrs. Roundell made use of the original letters of Lady Hester preserved in the Stratford Canning collection at the Record Office.

Baber's book of 'Memoirs' in its original form is tedious in places, and lends itself to abridgment; but the work required more skill than is here displayed. Col. Talbot in his preface speaks of omitting "some" of the "repetitions and minute descriptions of secondary characters," as though he had not left out much; but in fact he has chopped off nearly two-thirds, and many of the mutilations are such that the reader is left in complete uncertainty as to the history of the time and the relationship of persons named to Baber himself. For example, Col. Talbot leaves out Baber's Mongol ancestors, who are of great importance for the understanding of the 'Memoirs.' He states that "in one instance only, and then very slightly, has the [original] translation been varied." This is so far from the truth that we can only suppose that Col. Talbot must have entrusted the copying or extracting to an amanuensis, without collating the results himself. Every page shows words and phrases altered, apparently merely to please the editor's literary taste. Sometimes the

omissions make nonsense of the text, as when a man is described as "of the Begs of the Tumans," without saying which tumans. As a rule the obsolete spelling of the original translation is unfortunately retained, but even this is not accurately reproduced: such a blunder as "Khamzeh Sultan," for Hamzeh, would have been impossible to Erskine. Sometimes words in the original are changed to fit a conjecture. Baber talks of "wild geese" with red feathers, which were probably flamingoes, but that is no excuse for substituting "flamingoes" in the translation. "Moulana Abdul" (*scil.* Abdul-Rahman) is carrying abridgment to absurdity.

In the story of Baber's flight in 1502 the 'Memoirs' break off abruptly in Erskine's version, and Col. Talbot, noting this, adds: "The intermediate fragment has never been discovered." It was discovered and translated by Pavet de Courteille from the Turki text nearly forty years ago, and it duly occurs at p. 119 in the Haidarabad MS. which Mrs. Beveridge published, but which might never have been printed at all so far as Col. Talbot's work is concerned. His statement is the more extraordinary since he thanks the Clarendon Press for permission to use Dr. Stanley Lane-Poole's 'Babar,' and the "never discovered" fragment is actually printed in that book. The 'Memoirs' are arranged under years of the Mohammedan era, and Col. Talbot uniformly changes these to years of the Christian reckoning (in one case with an error of ninety years, by a misprint); but this is wholly misleading, since the year of the Hegira may begin in December, and so the greater part of the substituted year may not correspond.

The volume is illustrated by good reproductions of the Indian drawings in the well-known Persian MS. of the 'Memoirs' in the British Museum, but no adequate account is given of this famous codex. Sir Adelbert Talbot is credited with "translation of the Persian manuscript of the 'Memoirs' in the British Museum," a statement which may well bewilder the reader. What is apparently referred to is the translation of the Persian lines written above and below the drawings; but even this is not a correct account, for sometimes a quotation from Col. Talbot's abridgment is given which does not correspond with the Persian lines on the drawing. The drawings are said to be "contemporary," which they certainly are not. The map does not contain many of the places mentioned in the text. In short, a real opportunity has been lost. A scholarly abridgment is still a desideratum, and it should be issued at a moderate price.

*Lady Hester Stanhope.* By Mrs. Charles Roundell. Illustrated. (John Murray.)

*Memoirs of Baber, Emperor of India, First of the Great Moghuls.* Being an Abridgment, with an Introduction, Supplementary Notes, and some Account of his Successors, by Lieut.-Col. F. G. Talbot. Illustrated. (A. L. Humphreys.)

*Time's Laughingstocks, and other Verses.*  
By Thomas Hardy. (Macmillan & Co.)

THE main impression left upon the mind after perusal of Mr. Hardy's new volume is admiration, mingled with some perplexity, at his mastery of technique. It is surprising that gifts so high should be contentedly devoted to subjects on the whole so narrow; and as we consider the manner in which these subjects are handled, we are confronted by a further problem; for how is it possible for a writer to be at the same time so poetic and so casual?

A poem, to be a poem, must be couched in language which, without error either of defect or excess, fulfils the artistic possibilities of its theme; and three parts of the theme must be looked for in the mental and emotional attitude of the producer. Poetry aims on the whole at expressing the idea of an ordered and lasting beauty and turns to human life and human ideals as the material in which the principles it seeks are manifested. Undying beauty and persistent aspiration, both established in fulfilment or recognition of unalterable law, inspire poetry, and dictate the measured cadence, the grave contour, eloquence, and impassioned diction which one associates with all that is loftiest and most splendid in poetic achievement. But if the poet, looking upon human life, decides that an abiding beauty is not what is mainly to be found there, and that ideals are so seldom realized that it is hypocrisy to be serious about them, he has still to make the artistic expression of his thought appropriate to its content; and although measure on the one hand, and passion on the other, cannot be dispensed with, both must submit to a disguise. The position is indeed strange; for unless beauty be both worshipped and claimed, the impulse to poetic expression is unintelligible. A perplexing task awaits the craftsman whose duty it is to decry in the course of his work the very instincts that brought it into being, and to build a permanent edifice out of materials which he will not himself allow to be good for anything but a house of cards. The truth seems to be that this attitude—which closely resembles Mr. Hardy's—is the outcome of a sensitiveness or idealism pushed to excess. Beauty and perfection are so passionately worshipped, so imperatively demanded, that the poet is conscious only of the imperfection of things as they are, and his own unreasonableness in expecting them to be anything but imperfect.

Mr. Hardy pursues his course with excellent skill, avoiding every pitfall. His poetic tact is unsurpassable. The temper he writes in is exactly that which could alone give credibility, artistic justice, and a natural appeal to the point of view he is expressing. That point of view is, in one word, disillusionment, and centres upon the disillusionment of love. For love, as Mr. Hardy throughout implies, is

founded upon constancy, and his pictures of inconstancy, of animality even, derive their meaning and value from their background, from the quality which they exalt by presupposing.

That which makes man's love the lighter and the woman's burn no brighter  
Came to pass with us inevitably while slipped the shortening year.....  
And there stands your father's dwelling with its blank bleak windows telling  
That the vows of man and maid are flimsy, frail, and insincere.

What is the force of such a passage as this, if not the easy nonchalance, the unconscious, conversational tone given to a statement against which every fibre of poetry in us stiffens and rebels? If it were less casual, might it not be almost offensive? As it is, we can only admire; while the magic of language conquers the sceptical sing-song.

If we were asked to name the man whose work Mr. Hardy's most resembles on its technical side, we should without hesitation name Browning. It would be easy to quote a score of passages out of this volume which might have been written by either of them:—

We kissed at the barrier, and passing through  
She left me, and moment by moment got  
Smaller and smaller;

or,

Yet I wonder,  
Will it sunder  
Her from me?  
Will she guess that  
I said "yes,"—that  
His I'd be.

Ere I thought she might not see him as I see?

and, with the exception of a word or two here and there, several entire poems. The difference between them is that Mr. Hardy, in using these queer conversational forms, almost always manages to convey, not only a sense of propriety in them, which is frequent in Browning also, but a pleasing illusion that the language has adapted itself by magic to his merely momentary needs. How often, in completing his more eccentric patterns, Browning jumps and struggles, like an unruly child, against the stern restraint of his mother-tongue! Mr. Hardy, whether the line is long or short and the rhyme is in one or two or three syllables, is always at his ease:—

We Christmas-carolled down the Vale, and up the Vale, and round the Vale,  
We played and sang that night as we were yearly wont to do—  
A carol in the minor key, a carol in the major D,  
Then at each house: "Good wishes: many Christmas joys to you!"

When he roughens the metre, it is because he wishes, not because he is forced, to do so; and now and then he draws an overwhelming effect from deliberate violation of his scheme:—

O vision appalling  
When the one believed-in thing  
Is seen falling, falling,  
With all to which hope can cling.

Mr. Hardy is, in fact, casual or conversational in tone, but not in workmanship.



The quality we have pointed to—power under the mask of nonchalance—performs a still more important service in Mr. Hardy's verse than any we have yet mentioned. There is an obvious poetic appeal, a sentiment of easy pathos, attached to unrealizable desire. Effort, consistency, and other forces that tend to bring desires to realization or to correct their bearings, operate in a humdrum manner. The poet cannot be bothered with them. If, for example, lovers insist on marrying and "settling down," the lyric poet wishes them good-day, and if he has a touch of petulance in him, as on this topic Mr. Hardy has undeniably, he will have nothing to do with their children either.

However, our point is that, if the poetry of the unrealizable is taken as a main-spring of inspiration, the danger besetting the poet will be that of overtaxing its resources, and revealing, to those who come to him for refreshment, how shallow they are. Mr. Hardy is not beyond reproach on this point, so far as the matter of his volume is concerned; but the faultlessness of his manner redeems the mistake. The sensitiveness to beauty which his writing reveals, and the contained idealism which unsuccessfully hides itself under the cloak of the religious or social revolutionary, never tempt him into a fatal extravagance, never draw him over the line that separates the poet from the cynic and the sentimentalist. Maintaining thus a perfect equilibrium, bringing to his themes the utmost illumination of which they are susceptible, avoiding at once the snares of false enchantment and facile indignation, he achieves the poetry of irony:—

I saw him steal the light away  
That haunted in her eye:  
It went so gently none could say  
More than that it was there one day  
And missing by-and-by.

I watched her longer, and he stole  
Her lily tincts and rose;  
All her young sprightliness of soul  
Next fell beneath his cold control,  
And disappeared like those.

I asked: "Why do you serve her so,  
Do you, for some glad day,  
Hoard these her sweets—?" He said, "O no,  
They charm not me; I bid Time throw  
Each promptly to decay."

Said I: "We call that cruelty—  
We, your poor human kind."  
He mused. "The thought is new to me.  
Forsooth, though I men's master be,  
Theirs is the teaching mind!"

A noble poem inscribed "G. M. 1828-1909" stimulates what must in any case have been a natural impulse—the impulse to compare Mr. Hardy's poetry with that of another great writer of our time who, like Mr. Hardy, was less known as a poet than as a novelist:—

He was of those whose wit can shake  
And riddle to the very core  
The counterfeiters that Time will break.

It is interesting that, in his tribute to Meredith, Mr. Hardy should have singled out for remark, among many qualities that distinguished the master's work, the great and salient quality which he shares with

him. Like Meredith, Mr. Hardy, whatever else he disbelieves in, believes in the strength and permanence of truth. Like Meredith, he aims at adhering in his poetry with scrupulous care to the facts which he believes to be before him. His conception of what the facts are is as different from Meredith's as it could be, and perhaps it is a conception which provides poetic material more readily. But Mr. Hardy will not, any more than would Meredith, have poetry at the expense of truth; and thus the same influence which curbed Meredith's optimism, curbs Mr. Hardy's pessimism, and where Meredith denied wings to Aspiration, Mr. Hardy offers no laurel to Despair.

O sweet sincerity!—  
Where modern methods be  
What scope for thine and thee?

Life may be sad past saying,  
Its greens for ever graying,  
Its faiths to dust decaying;

And youth may have foreknown it,  
And riper seasons shown it,  
But custom cries: "Disown it:

Say ye rejoice, though grieving,  
Believe, while unbelieving,  
Behold, without perceiving!"

—Yet, would men look at true things,  
And unilluded view things,  
And count to bear undue things,

The real might mend the seeming,  
Facts better their foredeeming,  
And Life its disesteeming.

Mr. Hardy's picture, therefore, however dark, has the ultimate dignity of artistic faithfulness, and this noble quality governs both his attitude to his conceptions and his treatment of details. His execution has everywhere a vibrating precision, even when the mood is languorous; everywhere we have the pleasure as we read of feeling that a definite effect was intended, and has been produced with exquisite delicacy. Thus it comes about that the same faculty which has made Mr. Hardy a master of rustic tragedy, and which has placed the great drama of history within his grasp, enables him also to handle the subtlest of themes and analyze the most transient of emotions with an exactitude worthy of the great names in our literature.

#### THE OXFORD MANNER.

Mr. HULTON scarcely does himself justice in his choice of a title. 'The Clerk of Oxford in Fiction' leads us to expect an arrant piece of bookmaking, with copious quotations from 'Tom Brown' and elegant extracts from 'Verdant Green.' But, in fact, Mr. Hulton cares for none of these things. If he had sought for a more magniloquent description of his book, he might have termed it an 'Historical Essay upon the Oxford Manner,' with illustrations from contemporary writers ranging from the days of Chaucer to the new era of the Great Exhibition of 1851, when Oxford is said to have emerged from the Middle Ages. For this, apart from some digressions,

is the author's thesis, and we believe it to be new. This Oxford manner, of which we hear so much that we are apt to think it a modern thing, is old as the hills—or at least as old as the University. This Oxford manner—so strongly marked that it rarely fails to excite violent emotions in those who come within the sphere of its influence, whether they be emotions of profound respect or of acute exasperation—is the same whether noted by Sir A. Conan Doyle or analyzed by Mr. Robert Ross to-day, or indicated by Chaucer in his 'Canterbury Tales.'

Mr. Hulton so states his case, and he proves it by quoting, in the form of an anthology, much of the raw material which every historian of Oxford must study. It is, upon the whole, matter of extraordinarily little merit from a literary point of view, except in a few obvious instances, such as the character-drawing of Earle or the poems of Wither. But Mr. Hulton does not explain, save by a reference to the *Genius Loci*, either the origin or the permanence of that manner, which, throughout the centuries, seems but an echo of the idiosyncrasies noted by mine host of the Tabard Inn. For ourselves, we should alter the phrase, and attribute it not so much to the *Genius Loci* as to the *Genius Hominum*. It will be found that a particular style or attitude of mind once established by a group of men of strongly marked character is apt to remain stamped upon any community for generations, whether that community be a public school, a regiment, or a University.

We believe that the circumstances likely to produce the peculiarly Oxonian attitude of mind with its style of "high sentence" and its eagerness both to learn and to instruct, are to be found ready to hand in her history. Oxford figures throughout English history as the chief political, social, religious, and intellectual centre of the national life. She was through much of her existence a Court and camp as well as a University. The Castle of D'Oigly and the King's Palace at Beaumont, as well as the *Studium Generale* of St. Mary's, rested upon her ample bosom. For generations before her sister upon the Cam attained a similar position of influence upon the life of the nation, she exercised undisputed authority as the intellectual capital of England. In thought, as in politics, it became a commonplace that what Oxford thinks to-day England would think to-morrow.

Mark the chronicles aright:  
When Oxford scholars fall to fight,  
Before many months expired  
England will with war be fired.

That is a matter of history, and it is little wonder if the students of a University which had acquired the reputation of leading the world, and whose influence was enhanced by the prestige of the Court, soon got into the way of laying down the law, of looking upon themselves as entitled—nay, called upon—to instruct, and of ever turning to Oxford as the criterion of thought and conduct. And this

is the essence of the Oxford manner. It may be compared with the cocksureness of the modern Cockney in the eyes of country people.

Mr. Hulton's book will furnish the reader with ample material for checking this view. Upon one point, however, we ourselves feel called upon to correct him. For at the close of his book he gives utterance to a vague generalization which is very much after the Oxford manner in its least scholarly form. In endeavouring to discover the cause of Oxonian characteristics and attributing them to the *Genius Loci*, he contrasts the mental attitude of those who have been educated at Cambridge.

This, according to Mr. Hulton (p. 363),

"shows something of the natural characteristics of the dead level country in which their lot has been cast; its meaning is often elusive and retiring; while the point from which it can be seen and appreciated is sometimes far to seek. Unsettled in their convictions, over-conscious of difficulties, and fearful of rash guidance, they hesitate to take any definite course of action themselves, and vouchsafe little to their disciples but the advice of warning and criticism."

This generalization may be popular, but will it bear the test of facts? We could undertake to multiply instances in any and in every walk of life, however exalted and however humble, and to put a Cantab against an Oxonian. But to take a few glaring instances of the representative teachers who are here said to "vouchsafe little to their disciples but the advice of warning and criticism." Is that true of Newton, of Darwin, or of the modern Cambridge Medical School with Sir Michael Foster for its founder? Is it true, in scholarship, of Bentley and Porson, or of Dr. J. G. Frazer, that they feared to take a definite line in study or teaching? Was Milton fearful of rash guidance? Was Wordsworth over-conscious of difficulties, and timorous of departing from precedent? Was Macaulay unsettled in his convictions? Did Cayley vouchsafe little to his disciples? Gladstone indeed was an Oxonian, but it can scarcely be said that Pitt hesitated to take any definite course of action. In modern politics, in philosophy, at the Bar, the record will be found the same, equally honourable to the vigour and initiative of Cambridge men, past and present. And in matters of religion, not to mention modern leaders, we should remember, ere we generalize too freely, that, though the Oxford martyrs were not lacking in firmness of character, they were all Cambridge men.

In the course of his quotations Mr. Hulton passes from grave to gay, from lively to severe, leading us on from Barclay's 'Ship of Fools,' with its satire of the Scholar Fool, to the improving reflections of Caxton and the cynical philosophy of Scogin's 'Jests.' That he has cast his net sufficiently widely is shown by his inclusion of some pertinent criticisms and lively sketches from the

jaundiced pen of Giordano Bruno. And if much of what is here reprinted might well, so far as its intrinsic merits are concerned, have been left in the obscurity from which it has been rescued, its presence at least serves to impress us both with the thoroughness of the author's researches and the genuine nature of his enthusiasm.

Whilst tracing the change which was brought about by the establishment of the "College system," when the lawless, unattached, mediæval student was brought under the discipline of the modern College, Mr. Hulton is led to propound an explanation of the famous legend and song of the mallard of All Souls, which is certainly ingenious, but, we think, hardly convincing. To our mind, the Mallard Song must celebrate some particular incident, whatever it may have been, in which some particular "swapping" mallard was concerned. It may represent some well-known College joke, which was allegorized in a manner popular with Founders and Fellows of Oxford colleges. But that is a very different thing from saying that it is an allegorical representation of the change of the student's state from that of a poacher and raider of hen-roosts, "who depended for his scanty subsistence to no small extent upon the means derived from the chase," to that of a member endowed and cared for by the bounty of Archbishop Chichele's foundation. It must be remembered that the evidence points to the end of the sixteenth century as the date of the introduction of the mallard into All Souls' celebrations. We regard the song and legend as analogous rather to the celebration of a definite incident like that of Guy Fawkes than to an allegory of the Jack in the Green order. But we admit the ingenuity of Mr. Hulton's theory.

The book is dedicated "Georgio, Domino Curzon, Pio Cancellario," and is provided with twelve reproductions from old prints, which are both interesting in themselves and form genuine illustrations of the subject-matter.

*The Clerk of Oxford in Fiction.* By Samuel F. Hulton. (Methuen & Co.)

*A History of the University of Glasgow from its Foundation in 1451 to 1909.* By James Coutts. (Glasgow, MacLehose & Sons.)

GLASGOW UNIVERSITY, hitherto provided only with the Maitland Club volumes of 'Munimenta,' but without a continuous separate chronicle, now has a capable history in a portly tome of 600 pages, crammed with fact, biography, statistics, and snatches of statute, commission, and ordinance, all in wise order and chronological sequence. Admirable pictures and portraits not only register the outward appearance of the old and the new "College," but are also a graphic reminder that the University is associated with men like Robert Simson, Francis Hutche-

son, Adam Smith, James Watt, and Lord Kelvin.

Of such memories the University is a worthy monument, and there is occasion for satisfaction in the knowledge that the connected story of the institution has been told sympathetically, with sound businesslike grasp of its mature and modern features, and an adequate, if not full sense of the tangled elements of the making and the growth. Mr. Coutts, formerly Registrar of the University, approaches his subject obviously without the antiquarian bias; his centre of gravity is in the living present, yet he is free from the vice either of depreciating the humble beginnings or overvaluing the end. Chary of censure where the current movement is concerned, he is shrewd, practical, and well read on the course of the institution from its foundation on the initiative of Bishop Turnbull in 1451 down through the long series of changes wrought by successive codes of regulation, the municipal revival and refoundation of 1573, the *Nova Erectio* of James VI. in 1577, and the variety of Visitation Commissions until the Covenant, the Restoration, and the Revolution had cleared the way for modern science, the expansion of the nineteenth century, and the Universities Acts of 1858 and 1889.

Originally designed to follow Bologna, centred upon legal studies, the University really took effect in its meagre beginnings mainly as an Arts faculty; and its most signal triumphs have probably been those achieved in natural science and medicine.

Mr. Coutts's system and style are plain and direct. He seldom indulges in the luxury of so much as two consecutive lines of quotation, however telling. He never gives a reference—not even the rare foot-note dear to the earnest student. He has no penchant for the curious and the mediæval survivals, vouchsafes no explanation of the four "Nations" or of the "Bajan" or freshman, and surprisingly refrains from following up Dr. Rashdall's instructive parallels to explain the great contrasts between the University as it was designed and what it became. On this head it appears to us that Dr. Rashdall's emphasis on Cologne ought rather to have been thrown on Paris as a chief influence in Glasgow studies and administration. Mr. Coutts prefers to be simply the expositor of the local facts, and leave to others the Continental and institutional relationships; yet we grudge his missing, as Dr. Rashdall missed, the analogue that as Paris University styled herself the "eldest daughter of the King" in the fourteenth century, so King James II. in 1453 was proud to claim as "filia nostra" that foundation which rumour hinted was the reward or the bribe of Bishop Turnbull for service in the bridling of the Douglasses.

Generous space is accorded to biographical record, but on the general historical aspects of Scottish universities Mr. Coutts betrays for the early time an



outlook contracted a little by his scheme. His abundant material, as evidence of the essentially guildry spirit animating the organism from first to last, might have exemplified the persistent sense of *universitas* as a close corporation. No element of a guild is wanting; its "incorporating" its members, its oaths binding them to maintain its secrets, its liberties and exemptions, its rights of discipline and jurisdiction, even its feasts to celebrate the "determinants," graduation—all are parallel to the usages of trade crafts. Exclusive privilege, too, is maintained by the same swift repression of intrusive teaching as prevailed in the less cultured circles of the trades, while conversely the right to override the trades' prohibitions was boldly put in force—notably so when James Watt was enabled to defy the hammermen of Glasgow and open an instrument shop within the College walls. So rigorous, on the other hand, were the authorities against poaching on their own preserves that again and again outside ventures were put down—for Greek, for philosophy, for experimental science; while at the same time the gownsmen kicked vigorously against taxation, and academic pretence reached the height in 1670 of exercising jurisdiction over murder. How the Rector was able to justify this last extreme, so far beyond the terms of the primitive grants of a judicature mainly disciplinary and ecclesiastic by Bishop Turnbull and James II., it is hard to see; and we do not wonder that the jury first stipulated to be kept skaitheless for sitting on the case, and then found the accused not guilty.

Perhaps the craft-guild standpoints are best historically illustrated by Adam Smith in his letter to Cullen and in 'The Wealth of Nations.' One phase of the matter always is the extramural demand by which the *beati possidentes*, the authorized body, are constitutionally in a state of siege. On this great theme Mr. Coutts is even more austere and discreet than is his wont, though he does own that "lecturers who are shut out from the faculty, from the senate, and from direct representation in the University Court have not an equal opportunity to obtain favourable conditions for their teaching." It is said that within the walls lecturers, sometimes equiposing the holders of chairs, are conscious of the like grievance. There can never be free trade in universities. Carlyle's "Square Enclosure," with professors at the gates to exact admission fees, can never escape its consequences.

Instructive parallelisms have escaped the notice they merit. As Glasgow was started in the twelfth century as a burgh by and under a bishop, so in the fifteenth century a bishop was the founder, and he and his successors were (as was the case at St. Andrews also) ex officio Chancellors, of the University. Not until the Revolution did the burgh shake itself free of the relics of episcopal control, and in the University so late as 1682—a fact not mentioned by Mr. Coutts—the Privy

Council restored to the (Protestant) Archbishop as Chancellor, the right of presiding in meetings of faculty of which he had been "wrongously" deprived. It was the close of an old story, therefore, when, on the news of William's landing, the effigy of the Archbishop was burnt by the students along with that of the Pope. Since then only laymen have been Chancellors.

Incidentally there is frequent mention of John Major and George Buchanan. This makes rather curious the omission of the former's express reference to Glasgow's "*Universitas parum dotata aut scholasticis abundans*," his mediæval estimate of the province of universities in sharpening iron against iron, and his final allowance of the "utility" of Glasgow for the west and south. As regards George Buchanan, it might well have been mentioned that his quatercentenary was celebrated in the University (when Principal Story made his last public appearance), and that the contributions to the memorial of that function included Mr. Robert Renwick's neat discovery that on the day of Queen Mary's presence in Glasgow and grant of the Friars' endowments to the University in 1563 (attributed to Buchanan's counsel), Buchanan himself was also in the city. That grant was an effective sequel to his satires on the Mendicant Orders.

Until the Reformation the Cathedral was fitly enough a continual meeting-place for a body of which the Bishop—later the Archbishop—was the highest dignitary. Subsequently, in spite of the proximity of the Old College, the Cathedral was never associated with the University, which profited not the less by the downfall of the see, first from the grant of Cromwell in 1657, and afterwards from that of King William in 1695, followed about three years later by a tack of the archbishopric itself as a security for other endowments.

Of the student life there are many glimpses under the earlier common hall and residence conditions, the absence of which has now for long distinguished the Scottish from the English universities. Riots and quarrels frequently crop up in the record, but of radical antagonism of town and gown there is no trace. Disturbances were most frequently inter-professorial, and due to litigious persons like Prof. John Anderson. The students by their intervention at times brought a sprightliness even into the course of religious controversy, rudely described as a "drunken scuffle in the dark." In 1667 they took toll of the Highland host at Glasgow bridge. In 1702 a magistrand was rusticated for a hoax in giving in the name of a fellow-student to be prayed for. Just as Andrew Melville had had his difficulties with rebellious scions of nobility, so one of the last of the Chancellor-Archbishops, Arthur Ross, was sneered at by the young Earl of Annandale and told that "the piper of Arbroath's son" might be a spiritual lord, but was no peer of an earl.

Account is given of the curriculum from

time to time, along with an excellent explanation of the passage from the original system of "regenting" (under which a whole class was conducted through the whole course by the same regent) to the method of 1681, finally triumphant in 1727, whereby the professors were fixed to definite subjects. Chambers in the College building, accommodating up to 400 occupants, were still let to students at the close of the seventeenth century, and the practice was not extinct until so late as 1817.

Of the common table, as contracted for in 1608, the bill of fare is given, with its "soup" of bread, broth, "skink," beef, mutton, and veal, and stale ale—on flesh days, and its variant of herring and "fryouris" on Fridays and Saturdays, which were fish days.

In this connexion there has unfortunately been overlooked the dispute between the Town Council and the University in 1602, followed by the interesting "allowance prescryingt be the Commissioners to the Iconomus for holding of the common table," which explains the contract of 1608, and rectifies some misapprehensions about it. The meals were three—"disjoyne," "denner," and supper. Another unnoticed document of value is the commission of visitation of 1613 "to tak cognitioun of the literature of the Principall and Regentis," and "how by thair travellis in regaird of the old age of the Principall and utheris many defectis the same floorischeis in letteris." The commission is outspoken enough in its hints against Principal Sharpe's administration as inducing laxness, "the mother of idleness and canker of the Muses."

In the treatment of the modern stages, Mr. Coutts has been handicapped by material far beyond historical digestion, and must be excused if often he cannot let us see the University for the professors. Proportion is as impossible as perspective, but the tumbling of minute-book entries bodily into the register need not have reached the portentous banality of recording deputations about the patterns of hoods. The plan would have been better had more effort been made to set forth the operation of the various organizations, such as the interaction of the Senate, General Council, and University Court, and thus to spare the reader those interminable strings of names of the illustrious obscure whose ephemeral services hardly make history. But it is no new discovery that, in Glasgow as elsewhere, a terrible percentage of small beer goes to University chronicle. Its inevitable and occasional obtrusion only serves to accentuate the fidelity of the historian.

His labour is in a high degree meritorious, including a full Index. In a wilderness of names, dates, and figures, we have rarely caught him tripping. For accuracy of printing and dignity of form the work does credit to the "Publishers to the University"—the list of whose predecessors, by the way, would have been extended by earlier reference to *The Scottish Historical Review*.

## TRAVEL AND SPORT.

*Romantic Corsica.* By George Renwick. With a Chapter on Climbing by T. G. Ouston. With Illustrations and a Map. (Fisher Unwin.)—Corsica is little known to the average traveller, and since Boswell's inimitable tour in Corsica in the eighteenth century and the more elaborate work of Gregorovius early in the nineteenth, there has been an extraordinary dearth of guide-books to the island. This is no doubt due partly to the fact that Mr. Thomas Cook has decided that, owing to the badness of the sea-passage and the inferiority of the hotel accommodation, the country, little less barbarous than it was a hundred years ago, is not worth including in his tours. But to those travellers who are either content to remain in Ajaccio, or to whom the luxuries and necessities of the cosmopolitan hotel are not essential, and who, for the sake of gorgeous scenery and an almost perfect climate, free from the sudden changes of temperature which prevail on the Riviera, can face the more primitive conditions of life, Mr. Renwick's complete volume will be extremely acceptable. He has himself travelled over the whole island, and he writes of the characteristics of the country and its inhabitants in a manner well calculated to attract his readers. He has studied the history of Corsica with great care, and has skilfully woven the story of each of that long line of heroic patriots who struggled desperately to free the country from the yoke of the Genoese, into the description of the locality to which he belonged. In this connexion he reminds us that the last and perhaps greatest of these, Pasquale Paoli, lived for many years an exile in London, where he finally died; and that previously England had offered an asylum, though mainly that of a debtors' prison, to the only King of Corsica, the unscrupulous German adventurer Theodore von Neuhoff.

The book is illustrated with a great many excellent photographs, the best of which are those taken in the country districts. In the towns the author has been less happy in his point of view, giving the reader little impression of the more picturesque, if more squalid quarters of Ajaccio and Bastia.

Mr. Ouston's chapter on 'Climbing in Corsica' will be useful as suggesting some new playgrounds to those mountaineers who will be content to rough it and find sensational scenery rather than overwhelming heights in their new venture.

Dr. W. S. Rainsford in his Introduction to *The Land of the Lion* (Heinemann) excuses himself for adding to the already superabundant books on sport and travel in British East Africa, first, because of the pleasure its composition gave him, and next, because an American has less easy access to information about that country than an Englishman. That is so, no doubt, specially as to advice acquired directly from persons who have lived there; and the necessary information to make success in a trip probable is not, he thinks, to be found in any book with which he is acquainted. Consequently he resolved to collect his notes and publish them for the benefit of future visitors. Besides these, his strongest reason for publishing anything about Africa is that he is fascinated by the country.

Allowing these considerations due weight, one must still regret the want of condensation and the repetition in a book in which

there is much information likely to be useful to a visitor. Moreover, for a work on sport and travel there is far too much moralizing and speculation. Though the author's intentions are excellent, and many of his sentiments undeniably sound, the sportsman, seeking for the wisdom of his craft, will turn aside with weariness from the pages in which the shortcomings of British rule are exposed; the thoroughness and common sense of German ways are applauded; and the probability of ultimate possession by the Boer from the South foreshadowed.

It must not be supposed that there is any desire to belittle the English administrators of the country; on the contrary, compliments are paid to the admirable influence of the civil and military officers among the natives, and the only reason which averts absolute ruin

"is just this: that the ordinary young Englishman, employed by his country to do one of her difficult and thankless jobs in a distant land, with but little to reward him and much to discourage him, is the most honest, conscientious, and successful civil servant in the world."

It is these qualities which in part neutralize "the stupid, and worse than stupid, muddling," &c.

We can testify to the excellence of the advice given. Care in making up the "safari"; strictness combined with kindness and accessibility in the management of the men; care of weapons and in providing supplies, and such matters, are properly emphasized.

The advice as to hunting alone, or taking along with one a hunter of tried nerve and a steady shot, is sound, as also, we think, is the sentiment, "The African scrub is no place for a woman, anyway."

The illustrations from photographs are numerous and well chosen, and there is a small-scale sketch-map (after p. xxiv of the Introduction) on which the routes followed are shown and the varieties of game met are indicated. There are a few misprints, and occasionally the spelling is not that usual in England; but on the whole the book is good, and contains much that is worthy of consideration.

Capt. F. A. Dickinson, whose excellent book 'Big Game Shooting on the Equator' (*Athenæum*, November 30th, 1907) attracted the favourable attention of sportsmen, has now written another on similar lines, entitled *Lake Victoria to Khartoum, with Rifle and Camera*, with an Introduction by Mr. Winston Churchill, and numerous illustrations from photographs taken by the author (John Lane). The ground covered is partly the same, for what he terms Uganda, "the whole country from Lake Victoria Nyanza in the south to Gondokoro, the northernmost point joining up with the Sudan," is within 5° north of the Equator; but the present book includes a journey with digressions from Gondokoro, not far from Lago, to Khartoum and Omdurman, where the Blue Nile from Abyssinia joins the main river.

Capt. Dickinson commanded the escort to Mr. Churchill as far as Gondokoro, and accompanied him thence to Khartoum as his guest; so between the journey north and the return to Uganda ample opportunities for sport occurred, and were made the most of by so keen a sportsman. Mr. Churchill in the Introduction remarks:—

"He is fortunate in the countries in which his service has lain. These great wild lands offer to the young officer not only opportunities of

sport or adventure, but a contact with responsibilities and realities which is a special education in itself.... Reading these pages brings back to me mellow and charming recollections of British East Africa and Uganda, two years ago—the stir in camp before daybreak, breakfast under the stars, the long tramp through the dripping elephant grass.... These paths are rapidly growing less solitary.... We approach the period of more game-laws and less game. The achievements which this book records will become increasingly rare as the years pass by, and Capt. Dickinson's jaunty chronicle will one day be studied by a generation of sportsmen who will view 'the good old times' with envious and ultimately unbelieving eyes."

This is, unfortunately, probable; still, it may be hoped that, by reserving large sanctuaries and instituting sufficient protection, the game may last longer than is at present expected.

Capt. Dickinson points out the advantage to visitors of as close a knowledge as possible of the geography and history of the various localities; the names of former well-known explorers, such as Sir Samuel Baker and his wife, Emin Pasha, and others, are recognized by the natives with pleasure, and form a bond between them and the traveller. He further states that he will not repeat the advice to be found in his former book about porters, camp equipage, &c.; nor will he say anything about clothes or the battery he prefers, except that in an elephant country a good '500 or '577 cordite Express rifle should be taken. We always regret when full particulars of the bullet, the charge, and the rifles are omitted; improvements are constantly being made, and it is of vital importance to take the best outfit obtainable. It appears casually that the author relied greatly on the '256 Mannlicher with a telescopic sight—whether permanently attached or removable is not clear. Anyhow, with that very small bore, when surrounded by elephants and trying to escape notice while he followed the great bull, well backed up by the orderly with the heavy rifle, he successfully stopped "a beastly young bull" who

"took it into his head to charge my drink-box from my left rear. This was more than I could stand, and I had to take my eyes off the monster in front, now some fifty yards away only, and let drive at this obnoxious intruder, as much to save the precious box as to protect the shrieking porter who was carrying it on his head. He, however, stuck to his load like a Briton, and down fell the bull with a solid '256 bullet between the eye and ear-hole. I then seized the heavy rifle, determined to do or die in the midst of the fearful pandemonium to which the report of the rifle gave rise.

"Imagine yourself surrounded by about eighty or ninety leviathans, all of whom are dashing wildly about in any and all directions, crashing and smashing through everything they come across, trumpeting all round—a most awe-inspiring noise—and you in the midst, excessively hot and very wet! Luckily, nothing untoward happened, and my blue fright subsided."

Both the porter who stuck to his load when chased by the elephant, and the sportsman who, in spite of his "blue fright," did not hesitate to risk all on a small bullet about an inch long and as thick as an ordinary lead pencil, behaved admirably; and we question whether the supposititious Briton would not in the circumstances have dropped the precious box, in the hope that it might attract the beast's attention and allow him time to step aside.

On another occasion the same trusty weapon was brought with decisive effect to bear on a buffalo which threatened the caravan. He dropped where he stood with a bullet in his brain.

Capt. Dickinson has much to say that is useful concerning game preservation. He



remarks that the natives do more harm in a year than the white man in three, and one plan they adopt is very destructive, viz., the use of poisoned arrows. To improve protection he advocates the appointment of English game-rangers. The best chance probably is that the local administrators should interest themselves in the matter, and take steps to ensure reasonable preservation.

The volume, which is liberally illustrated, and contains the game regulations in force in Uganda and the Sudan, and an Index, but no map, is well and tastefully produced.

*The Basutos: the Mountaineers and their Country.* By Sir Godfrey Lagden. 2 vols. With Illustrations and Maps. (Hutchinson & Co.)—The author's experience in Basutoland from 1893 to 1901 has enabled him to produce a valuable contribution to the history of South Africa. His narrative, while strictly impartial, enters sympathetically into the native point of view, and endeavours to do justice to that truly remarkable man Moshesh, of whom we read (p. 468):—

"His name is impressed on the memory of the natives of South Africa as of one who was faithful to them, and who possessed a singular genius for successful dealing with white men; one too whose battered faith in the Queen survived the darkest hours of despondency.... His place in history is that of a commanding personality whose merits should be judged according to the standard of his early training and the usage of his time."

The main part of Sir Godfrey's work is historical; but a short introductory chapter gives a description of the country, and the second and third are devoted to ethnology. In the paragraphs on the Bushmen (pp. 11-12) one or two points seem to us to call for comment.

"Their low order of intelligence and somewhat repulsive appearance, coupled with the fact that they were endowed with strong thieving propensities, made them a mark for destruction by all other people with whom they came in contact."

But Stow's 'Native Races of South Africa' shows pretty conclusively that the "thieving propensities" were only developed after they had been deprived of the means of subsistence by the driving away of the game from their hunting-grounds; and there is abundant evidence to prove that their intelligence was by no means of a low order. We may refer, e.g., to the remarks of Miss Dorothea Bleek in the work on 'Bushman Paintings' recently mentioned in these columns. It is a little difficult, too, to grasp the precise significance of the following:—

"Having no language other than consisted of clicks and hoarse sounds which could find no significance in writing, and no means of verbal communication with the rest of humanity, they were unable to appeal for help to those who might otherwise have preserved them, and naturally went down fast before the advance of higher orders."

The linguistic difficulty seems to have formed no bar to friendly intercourse, and even intermarriage, with some Bantu tribes of the earlier migration, e.g., the Leghoya and Abatembu; and the missionaries (Kicherer and others) who laboured among the Bushmen evidently found it possible to communicate with them. If the words italicized mean that it is impossible to reduce the Bushman language to writing, the author overlooks the fact that this was done by Dr. Bleek. But this is not the only infelicitous expression which mars an otherwise plain, straightforward, and sometimes graphic style.

Sir Godfrey begins his history with the rise of the Basuto nation under Moshesh, amid the turmoils of the *Difakane*, and carries it down to the deputation of February, 1909, when a body of representative chiefs visited this country in order to present to the King Letsie's petition against the incorporation of the Basuto in the new South African Union. The considerations urged in the last chapter with regard to that incorporation are carefully weighed and worthy of all attention. It is impossible, in the space at our disposal, to refer to the many problems on which this book is calculated to throw light; we can only commend it warmly to all who are interested in the future of the South African native races.

*China: its Marvel and Mystery* (Allen & Sons) is a light and pretty book. The author, Mr. T. Hodgson Liddell, makes no pretence of peering beneath the surface, but has contented himself with following in the wake of the long line of tourists who now make China part of their vacation tours. He has, indeed, hardly done this much, since the painstaking tourist visits every treaty port, whereas Mr. Liddell was satisfied with looking in at the larger and more typical foreign settlements.

Mr. Liddell, however, is an artist, and sketched as well as saw sights. The crowded streets of Canton and Shang-hai formed interesting studies for him, and the difficulties he had in conveying the scenes about him to paper were great in consequence of the curiosity of bystanders. This may partly account for his idealization of some scenes. The temptation to exchange the dull monotone begotten by dust and filth was no doubt great, but should have been resisted if the book was to be taken seriously.

The most interesting part of his volume consists of the chapters in which he describes his residence in the Summer Palace near Peking, into which he was admitted by special order. His description of the escort which accompanied the edict, and remained with him to the end of his stay, is most amusing. The bizarre contents of the Palace are such as we should expect to find there, beautiful pieces of old Chinese furniture being mixed up with tawdry specimens of modern European bric-à-brac. Wild incongruities are to be seen in the Palace grounds, where a model of a large marble junk has paddle-wheels added to its sides, possibly in order that China might claim priority in the invention of steam-propelled vessels!

#### OUR LIBRARY TABLE.

*Ancient English Christmas Carols, 1400-1700.* By Edith Rickert. Illustrated. (Chatto & Windus).—Of the two hundred and fifteen poems in this book, some cannot be called "ancient," some are not English, some are not Christmas carols, and some are confessedly not carols at all; nor does the date 1700 cover one of the appendices, which contains carols by William Morris, Swinburne, and Christina Rossetti.

The volume is most awkwardly arranged: Part I. is followed by "Appendix I. and II., which are followed by "Notes." This makes up the first half of the book; then come Parts II. and III., again followed by "Appendix I. and II.," to which there is added another inadequate batch of "Notes." The "Parts" have been in their turn subdivided into groups, which leads to further

awkwardness in nomenclature; and each group of carols Miss Rickert has attempted to arrange chronologically, but she has placed the traditional carols last in their respective groups.

We cannot readily imagine to what public a volume so compiled is addressed. The ordinary reader will find in it, among a mass of second-rate and third-rate lyrics, the already familiar handful of our finest ancient carols, which he could obtain in purer and cheaper form in other books. The scholar, and even the unskilled man who has learnt to read Chaucer and Middle English for his literary pleasure, will be annoyed by grotesque modernizations and inaccuracies on nearly every page. It is true that the title-page indicates that these carols have been merely "collected and arranged" by Miss Rickert, but we presume that the foot-notes and other annotations must also be laid to her account. She errs both in commission and omission. We find no mention of Sylvester or Husk; she appears not to know of Canon Beeching's charming book of carols; and her apparent ignorance of Prof. Child's 'Ballads' is curiously illustrated by her complaint (p. 153) that she has not the numerous forms of 'The Cherry-Tree Carol' before her. On p. 143 she has altered the text without noting the fact; on pp. 59, 69, 121, and 205 the refrains are wrongly printed; on p. 101 Miss Rickert has followed most—though not all—of previous editors in failing to see that the seventh stanza of the "Ut hoy" carol has got out of its true place between the third and the fourth; and on p. 46 she prints "Christo paremus canticam, excelsis gloria"—an error of copying made in 1833 by Sandys, and repeated in 1841 by Wright, who was blindly followed by subsequent editors till 1907. (The line should read ".... cantica, in ....").

Editorial alterations of spelling provide "yborn," "ywis," &c., for "iborn," "iwis," &c.; "bird" = burd, maiden; "heaven's" or "heavenly" for the old genitive "heaven's"; and in the Latin we find "michi," "que" (for "quæ"), and "Ut castytatis lyllyum." On p. xxiii of her Introduction Miss Rickert has a foot-note to the effect that Wynkyn de Worde's fragmentary carol-book at the British Museum is "catalogued as *Basutus*, K.1. e. 1"; whereas in fact the volume is vexatiously concealed under the heading 'Book.' On p. 213 there is a foot-note "See note," but we do not find any note to p. 213; probably Miss Rickert means to refer the reader to p. 301, where there is a reference to the carol on p. 213. Lastly, in referring to MSS. Miss Rickert usually omits to state either where the MS. is deposited, or in what collection; it requires familiarity with the British Museum notation, for instance, to penetrate "MS. 14. E. 1."

While enough has been said to show that there are irritating inaccuracies, there are graver faults. It might well be thought that to have added a list of the sources whence the texts were taken would have overweighted an already cumbersome book; but it would have been better to do this than to dismiss the labours of other editors with scant acknowledgment. Miss Rickert, who has done useful work for the Early English Text Society, was doubtless more interested in the Middle English carols than in the modern or the popular carols; and it is especially in the last—the folk-carols—that her knowledge is most sadly to seek. A little research—chiefly in the recent issues of the *Journal of the Folk-Song Society*—would have prevented her from mangling the text of 'The Bitter Withy'

(p. 87). Her note on the carols on pp. 193-4 might be read as revealing a new discovery; but the two carols were first printed together and compared in *Notes and Queries* in 1905. Further, there is extant a booklet entitled 'Popular Carols' in which she would have found better versions of 'The Holy Well' and 'The Seven Virgins,' and a charmingly quaint carol called 'Sweet Jesus,' of which she does not appear to have heard. Why, as she has admitted carols that have nothing to do with Christmas, has she overlooked 'Dives and Lazarus'? And why, although she has included one of the many mediæval versions of the 'Five Joys of Mary,' has she supplied none of the traditional carols on the same subject, wherein the joys are either seven or twelve? In dealing with the variants of 'I Saw Three Ships' she prints two on p. 213, and another on p. 255; the first text she dates "About 1550," having taken it, presumably, from Ritson's Introduction to his 'Scottish Song.' Ritson merely cites "a musical medley" of the seventeenth century, and this extract was copied by Sandys, who was followed by Sylvester and Husk. None of these editors has taken the trouble to identify the "musical medley"; nor has Miss Rickert.

It is only a qualified welcome, then, that can be extended to such a book as this. In presenting Middle English to modern readers—especially Middle English verse—the text offers a serious dilemma. If it is modernized, much of its flavour and charm is lost. Retain the ancient forms, and the general public fights shy of the result; such at least is the allegation. Whether the modernized form does more harm than good is at present in dispute; and we can only hope that this book may attract some readers to a study of early carols at first hand. It is in any case a seductive volume, and many will doubtless overlook its faults in admiring its incidental qualities: paper, print, binding, and especially illustrations, are well chosen and alluring.

*The Historic Thames*, by Hilaire Belloc (Dent & Co.), has an excellent drawing of Windsor Castle for frontispiece, a pretty title-page, and a good Index. But it has no chapters, and consequently no table of contents, and no division to lighten the reader's labour as he steadily plods through its two hundred pages. It needed all Mr. Belloc's lightness of touch to achieve such a task, and that seems for once to have deserted him. Such a solemn, serious volume! so much about place-names, and river-beds, and tidal courses, and fords, and boundaries, and the "process of demarcation," and so forth! One could never take such a book in a boat on the Thames, and one could certainly fall asleep over it in the garden or at the fireside.

It is difficult to see exactly what is the aim of the book. Its style is semi-scientific, geographical, but not geographical enough; historical, but not historical enough. Here and there are references to what must be the author's experiences of walking or rowing, but they are all too brief, and one misses, to an extraordinary degree, the note of personal interest. Taskwork, the book seems, of a man learning a new subject, and telling what he has learnt in a disjointed way, as he learns it.

Mr. Belloc, able as he is, has a good deal still to learn about Roman roads, for example, from Prof. Haverfield; about Cricklade and St. Augustine from the Bishop of Bristol; about the monasteries and economics from Dr. Cunningham. There is a good deal of mere "padding" in the book: concerning

the power of the King, the currency of the Tudors, "the rubber of the Congo Basin or the unexploited coal of Northern China." As an historical study, properly analyzed and annotated, and called by some other name, to appeal to another public, the book might do very well; but in its present form it does not satisfy us.

*Versions and Perversions of Heine and Others.* By G. Tyrrell. (Elkin Mathews.)—At the close of a somewhat pretentious Preface Mr. Tyrrell explained that the renderings from the French, Italian, and German, of which his volume is composed, are the work of a few weeks. Those who have experience in translating will be prepared by such an announcement to find that many of them are marred by being in fact, as he suggests, perversions.

It seems to melt a fountain  
Of tears that freeze my heart

is a long way from rendering the pathetic simplicity of Heine's

Mir ist, als müsst ich weinen  
Aus tiefstem Herzensgrund.

We have been surprised, however, and agreeably surprised, to find a directness of phrase and a neatness of workmanship in the majority of these translations which the Preface had certainly not led us to expect. It was, by the way, surely unnecessary on the author's part to explain that these translations "are not my spiritual autobiography." We have recently noticed a book of his which gives an account of the last phase of his beliefs.

*Penguin Island.* By Anatole France. Translated by A. W. Evans. (John Lane.)—The style of Anatole France is an incommunicable treasure of his own, but Mr. Evans has done something towards giving English readers an idea of its effect. Regarded as a piece of writing, this volume is probably the best of the series as far as it has gone, though it can hardly be called satisfactory by those who have a mastery of both French and English. Mr. Evans is clear, simple, direct, with a sense of the value of words, a turn for epigram, and a humorous comprehension of his author's intention. But as a translation the work is by no means faultless, and we find a number of slips that it is the business of an editor to remove. The cultivated and well-read Englishman may be pardoned for not knowing that "il est de la vache à Colas" means "he is a Huguenot," or that "fendre l'oreille au général M." means "retire him"; but it seems to us that it is the business of an editor to be competent enough to tell him. Even if this amount of scholarship, which is easily attainable, is not to be expected, somebody should see that the Greek quotations are either omitted or spelt properly.

NATIONALISM is becoming a widespread movement in French literature, but the wider it spreads the shallower it seems to become. In a collection of essays entitled *Dans le Jardin de Sainte-Beuve*, published by M. P. V. Stock of Paris, and lately honoured with one of the French literary prizes, M. Georges Grappe criticizes from a Nationalistic standpoint the achievements of those French writers of the romantic school whose centenaries have recently been celebrated. His view is stated with considerable violence on the first page of his first paper:—

"There were many victims of the romantic madness, and among them was one as madly romantic

as the madness itself. In Victor Hugo there are all the materials for a complete, minute, and definitive examination of the disease. The case is so perfect that it seems to have been created to facilitate the study of the malady."

The remedy is to be found by returning to old and sound traditions of literature. In this matter M. Grappe is more liberal-minded, and less logical and consistent, than was Brunetière. If we understand him rightly, his theory of Nationalism consists in holding to the traditions of the age of Voltaire as well as those of the age of Bossuet. But we fail to see how the social solidarity of an era of orthodoxy and absolutism can be combined with the individualistic tendencies of an era of scepticism and revolutionary thought. In fact, as an instrument of social regeneration the Nationalism of M. Grappe does not seem to be very effective. He himself is a thoroughgoing sceptic, as he explains in an imaginary conversation with Sainte-Beuve, which, by the way, is written with an uncommon combination of liveliness, trenchancy, and charm. "There is nothing to believe in and nothing to hope for," he says in effect. "But we must not take life too seriously; that is romanticism, and romanticism is madness. Let us go down singing to the grave, like the well-bred Epicureans of the eighteenth century." There is no constructive force or practical value in Nationalism of this sort; and it is now, we think, apparent that the men who hold by it will contend vainly against more practical thinkers.

A WRITER unknown on this side the Channel and little known in France, M. Élie Peyron, has written two previous books on the question in regard to which he now publishes *Le Revirement de Bazaine* (Paris, Stock). His object is to excuse Marshal Bazaine as a soldier, and to attempt to prove that as a subject or a citizen he could hardly have pursued any course except that which led him to admitted falsification of dispatches and verbal perjury at his trial. The historical importance of this last attempt at altering a public verdict lies in the fact that the author has been at much pains to bring together circumstantial proof of direct negotiation between the Empress-Regent Eugénie and the Prussians, of which details have now been published in the Bernstorff papers. The letter of Lord Cowley and the explanation added by Count Albert Bernstorff show the error of the compilers of the memorandum on the subject printed in the report of the court martial, and reproduced by M. Peyron. The Bernstorff volumes are apparently unknown to the author, and would have saved him the trouble caused by his ingenious methods of investigation. It is understood that Bazaine's nephew, General Bazaine-Hayter, having retired from the Supreme Council of War and from active service, is writing a book on 1870. It will have a special bearing on this question, as he was in his uncle's confidence at Metz.

THE Nouvelle Librairie Nationale of Paris is responsible for the publication of a French Canadian novel which may have somewhat mischievous results. The author, M. J. É. Poirier, is a poet whose works have been crowned by the French Academy. *Les Arpents de Neige* would not need criticism at a moment when great numbers of similar stories by more experienced novelists require attention at our hands. But a preface by M. Rivard, who appends to his name the words "Secrétaire de la Société du parler français au Canada," attacks the Dominion for its treatment of the French-speaking



half-breeds of the Canadian North-West. The preface, like the novel, rolls together the Canadian politicians and the British authorities directing the Red River expedition, and draws a disagreeable picture of "the Anglo-Canadians." We have pointed out on previous occasions that the present *entente* with France has not diminished the asperity of much French criticism of our modern history and our racial customs. The present volume is one of the worst examples we have met with. The conspicuous impartiality of the editors of the annual volume of the University of Toronto dealing with publications relating to Canada will be sorely tried by the necessity of noticing this book, for its tone appears to us wilfully unpleasant. The story of Louis Riel was painful, but the frenzied ravings here printed as the utterances of Riel's mother are of no interest or value, and would not have been sought by writers worthy to hold a responsible situation.

## THE BOOK-SALES OF 1909.

## PART II.

THE sale of March 18th and 19th, mentioned as having realized 4,567*l.*, was remarkable for a number of manuscript mediæval service books which cannot be described here, as they were all illuminated in various distinctive styles demanding an extensive technical analysis. These manuscripts, though good of their kind, were, however, not of the same importance as those sold on May 6th, also at Messrs. Sotheby's, on which occasion as much as 790*l.* was paid for a French 'Hore B.V.M. ad Usum Romanum,' a beautiful example of the miniaturist's art of the period of Francis I., and the French Renaissance, attributed to Geoffrey Tory. There were sixty-five manuscripts in this collection, and some idea of their interest will be gathered when it is stated that the total they fetched exceeded 8,000*l.* Manuscripts of this character have increased in value by leaps and bounds of late years. A 'Graduale Romanum' of the thirteenth century, which realized as much as 1,650*l.* at the sale of the first portion of Lord Amherst's library in December, 1908, proved to be one of the best bargains ever made, for it is said to have cost his lordship no more than 60*l.* some thirty or forty years ago.

To return, however, to the sale of the 18th and 19th of March, when many valuable printed books were also disposed of, we note Mrs. Browning's 'Battle of Marathon,' 1820, 8vo, 97*l.* (contemporary calf); Field's Pocket Bible of 1653, said to have been carried about by Bunyan, 61*l.* (morocco, silver corners and clasps); and a very interesting copy of the first Edinburgh edition of Burns's 'Poems,' 1787, having all the lines in which asterisks occur filled in with the full names in the poet's own hand, as well as an additional stanza to 'Tam Samson' in his autograph, 95*l.* A 'Horn-Book' of the time of Queen Anne, in an engraved silver frame and chased back (most unusual embellishments), fetched 41*l.*; a rare edition (probably the second) of Cranmer's version of the Psalter, 1549, small 4to, 55*l.*; Shakespeare's 'Poems,' 1640, 8vo, with the portrait, but the second title missing, 310*l.* (contemporary calf); Swift's copy of his own and Pope's 'Miscellanies in Prose and Verse,' 4 vols., 1727-33, with hundreds of corrections, also a four-line stanza in his handwriting, 117*l.* (old calf); and that copy of the first edition of Walton's 'Angler' previously mentioned as having realized 1,085*l.*—not the best price recorded, by the way (Van Antwerp, March, 1907,

1,290*l.*). The present example was in contemporary calf, slightly repaired, and had new end-papers.

We now come to the second portion ("Holme" to the end) of Lord Amherst's library, which consisted of 580 lots, and brought 14,519*l.* As the first portion, sold on December 3rd and two following days, 1908, produced 18,072*l.*, this makes a total of 32,591*l.* for the entire library, without the Caxtons, which were all disposed of privately. This was a large amount, though it has been exceeded several times; e.g., in the cases of Beckford of Fonthill, 89,200*l.*; the Earl of Ashburnham, 62,700*l.*; Richard Heber, 57,500*l.*; and the Sunderland Library, 56,600*l.*

It would be idle to attempt a description of all the treasures of the Amherst Library within the space of this article. The sales of both parts are reported, virtually in full, in vol. xxiii. of 'Book-Prices Current,' and to that authority reference should be made for any additional information that may be required. Suffice it to say that most of the prices were far above the average. The *editio princeps* of the 'Imitatio Christi,' n.d. (c. 1471), folio, sold for 200*l.* (modern morocco); the 'De Divinis Institutionibus' of Lactantius, also the original edition, printed by Sweynheym & Pannartz at Rome in 1465, folio, 350*l.*, and the second edition of the same work (1468), 115*l.* (old russia). Lyndewoode's 'Constitutiones Provinciales,' Wynkyn de Worde, 1496, fetched 99*l.* (old calf); a Missal of the Salisbury Use, printed at Paris in 1515, 8vo, 130*l.* (morocco extra); the Ordinal of Edward VI., printed by Grafton in 1549, small 4to, 205*l.* (original calf); Marbecke's 'Booke of Common Praier Noted,' printed by Grafton the year following, small 4to., 140*l.* (morocco, gilt edges), and so on, almost every book having something about it to distinguish it from the ordinary. Sums of 20*l.* or 30*l.* were of no account at this historic sale. Two copies, both imperfect, of Shakespeare's First Folio, sold together for 800*l.*; and a mended copy of 'A Midsummer Night's Dreame,' James Roberts, 1600, for 65*l.* Veldener's "32-chapter edition" of the 'Speculum Humane Salvationis,' 1483, small 4to, fetched 475*l.*; and a fourteenth-century English MS. codex of Wyclif's original version of the New Testament as much as 1,210*l.*

Messrs. Christie's miscellaneous sale of March 31st was only noticeable as containing a variant of 'St. Irvyne's Tower' in the handwriting of Shelley, 52*l.*; and the early days of April did not show much activity. At this period Thomas Cook's 'Works of Hogarth,' 1812, folio, with the plates coloured by hand, fetched 44*l.*, as against 91*l.* obtained for a similar copy in March, 1902—only a few coloured copies were issued at one hundred guineas each. Curtis's 'Botanical Magazine,' 134 vols. in 113, with the indexes, 1787-1907, 8vo, made 111*l.*; Ackermann's 'History of the Colleges of Winchester, Eton, and Westminster,' in the original parts, as issued in 1816, 38*l.* 10*s.*; the first edition of Bradshaw's Railway Time Tables, Northern Portion, "10th Mo. 19th, 1839," 8*l.* 15*s.*, this showing an advance on recent prices; and 'The Humourist,' with coloured etchings by Cruikshank, 4 vols., 1819-20, 28*l.* (morocco, gilt edges).

On April 29th and 30th Messrs. Hodgson sold an important collection of books, comprising the library of the late Mr. T. C. Blofield and other properties, including a long series of Americana, which, however, were for the most part of comparatively modern

date. The third and fourth of the series of folio tracts relating to the Indian wars in New England, 1676, realized 30*l.*; the first edition of Ptolemy's 'Liber Geographiae,' containing, according to Sabin, the first "printed delineation of any portion of the North American continent," Venice, 1511, folio, 21*l.*; and Wood's 'New England's Prospect,' wormed and slightly cut, 1635, small 4to, 25*l.* (unbound). These comprised the most noticeable of the Americana, while among the books of a general character Arnold's 'Chronicle,' printed by Adriaen van Berghen in 1503, folio, fetched 60*l.* (the celebrated ballad of the 'Nut-brown Maid' first appeared in this Chronicle); Wallis's 'London's Armoury,' 1677, 4to, a work almost entirely engraved and but rarely met with, 12*l.* 5*s.* (half-bound, presentation copy from the author); Woodward's 'Caricature Magazine' in 4 folio vols., 1809, &c., 37*l.* (calf); Euclid's 'Elementa Geometriæ,' *editio princeps*, printed by Ratdolt in 1482, 23*l.* (pigskin); 'Engravings from the Works of Sir Thomas Lawrence,' the portraits by Cousins being in proof state, Graves (1835-44), folio, 95*l.* (half-morocco); and John Barrow's 'King Glumpus,' 1837, 8vo, with MS. notes corroborating the conclusion as to the authorship stated in *The Athenæum* of February 23rd, 1907, 96*l.* (yellow wrappers, mended).

The next sale of importance comprised the library of Lord Dormer and a number of other properties, which together realized 5,639*l.* at Sotheby's on May 20th and 21st. Very nearly half this total was obtained for a volume containing five productions of Caxton's press, all printed between 1478 and 1481, in its original binding of oaken boards, with the mark, apparently, of Caxton's binder. It was the property of a gentleman living in an old manor house in the North of England, and the credit of its discovery is due to Messrs. Jones & Evans, booksellers, of Queen Street, E.C., who had been called in to overhaul the library. The amount given for this volume was 2,600*l.*, while another Caxton belonging to the late Mr. Charles Higgins of Turvey Abbey, Bedfordshire, made 300*l.* This was 'The Ryal Booke,' 1487-8, folio, containing sixteen leaves in facsimile. At this same sale twenty-one octavo volumes bound by Clovis Eve in red, olive, and citron morocco, probably for Marguerite de Valois de Saint-Rémy, daughter of a natural son of Henri III., sold for 390*l.* These bindings are described by Mr. Fletcher in his 'Portfolio Monograph on Bookbinding in France,' and are consequently well known.

The following books, sold between May 20th and June 6th, should also be noted: the third edition of Dante with Landino's Commentary, 1487, folio, 83*l.* (calf); De Quir's 'Terra Australis Incognita,' 1617, small 4to, 37*l.* (morocco extra); De Gheyn's 'Exercise of Armes,' 1608, folio, specially coloured and bound for Prince Henry, son of James I., 29*l.* (contemporary vellum, ornamented); a book of Hore printed at Paris by Hardouyn, without date, apparently very little known and not fully described, 86*l.* (English velvet); Parkinson's 'Paradisus in Sole Paradisus Terrestris,' 1656, folio, 20*l.* (morocco); a Fourth Folio of Shakespeare's Plays, 1685, mended and slightly defective, 31*l.* (morocco extra); Capt. John Smith's 'Generall Historie of Virginia,' 1632, and 'The True Travels,' 1630, bound together, with several of the portraits reprinted, 59*l.* (modern morocco); a copy imperfect (as usual) of Tyndale's New Testament of 1534 printed at Antwerp by Martin Empereur, in small 8vo, 40*l.* (old calf); Lory's 'Voyage Pittoresque de l'Oberland

Bernois,<sup>1</sup> on large paper, 1822, folio, with 30 coloured plates, 18l. (boards); and the same author's 'Souvenirs de la Suisse,' 1829, folio, 37l. 10s. (half-morocco).

On June 7th and six subsequent days a portion of the library formed by Henry B. H. Beaufoy during the early part of last century was sold at Messrs. Christie's, the 2,033 lots in the catalogue bringing 10,648l. In point of sheer weight and bulk this was the most important sale of the year, and, regarded from a mercantile standpoint, it takes second place. Many of the books in this library were interesting, but time had given others the slip, and the total was evenly spread over the catalogue. Jacquin's 'Stirpium Americanarum Historia,' printed at Vienna about 1780, folio, realized 97l. (morocco extra); a long series of 215 volumes of *Les Annales de Chimie*, 1816-85, 8vo, 60l. (half-morocco); 66 volumes of *Archæologia*, 1770-1906, with Indexes and Catalogue, 21l. (russia); a collection of works on the antiquities of Athens, by Adam and other well-known authors, 17 vols., 1753-1830, folio, 68l. (morocco extra), and Comte Auguste de Bastard's 'Peintures et Ornaments des Manuscrits,' 2 vols., folio, 1834-1846, containing the whole 17 livraisons, 70l. (half-morocco extra). This is one of the most expensive works ever published, the cost of production, so far as it went, being estimated at 80,000l.—the charge to each of the subscribers was 1,226l., which has now dwindled away to about 70l. Billardon de Sauvigny's 'Les Après-soupers,' 6 vols., 16mo., fetched 34l. (contemporary French morocco); 'Les Œuvres' of Boileau-Despréaux, printed on vellum for the Duc de Berri, 2 vols., 1819, folio, 102l. (morocco extra); Camden Society's Publications, 146 vols., 4to, 1838-86, 23l. (cloth and half-morocco); the MS. Journals kept by William Bayly, astronomer with Capt. Cook, during the second and third voyages, 9v., Higden's 'Polycricon,' 1527, folio, 24l. (russia); a perfect copy of 'La Mer des Histoires,' printed at Paris by Pierre le Rouge in 2 vols., 1488, folio, 210l. (old calf); and Panzer's 'Annales Typographici,' 11 vols., 1793-1803, 4to, 23l. (half-calf).

One of the chief features of this extensive sale was the extraordinary number of works complete in series or sets, which Mr. Beaufoy had evidently taken much interest in bringing together. These included priced auction catalogues; a long series of Bodoni's Classics; works on Emblems, the Fishing Industry, and the Popish Plot; publications of the Linnean and other societies; and treatises relating to the French Revolution and Marie Antoinette.

Mentioning in passing Janscha and Schütz's 'Collection des Vues de Vienne,' 1787, folio, which sold on June 17th for 48l. (half-morocco), we next come to that part of the library of Col. Cotes of Pitchford Hall, Shropshire, sold at Messrs. Sotheby's on June 25th. This excellent selection realized 1,408l., though comparatively few books were included. The largest single sum was 280l., obtained for an almost perfect copy of the first English-printed edition of the *Sarum Missal* (Wynkyn de Worde, 1498); while 129l. was obtained for the 'Libri dell' Architettura' of Vitruvius, printed at Venice in 1556, large folio (contemporary morocco à la Grolier).

The sales held during July—the last month of the season—were ten in number, and, with two exceptions, of a miscellaneous character, these, however, being on the whole of the most importance. On July 8th the library of the late Dr. F. Elgar and other properties were sold, and on the 19th that

of the late Sir M. W. E. Gosset. Neither of these was of exceptional interest; in fact, though July was, as it is always, a very busy month, only one sale (that of the 13th and 14th) can be placed in the first rank. Among the many important books disposed of on these two days were a presentation copy of 'The Pickwick Papers,' 1837, with inscription "George Thomson, Esqre. From his very faithfully, Charles Dickens," 61l. (morocco, gilt edges); Patrick Gordon's 'Historie of the Valiant Prince Robert, surnamed the Bruce,' 1615, 4to, 20l. (morocco); Sir Seymour Haden's 'Études à l'Eau-Forte,' 1866, folio, 172l. (the 25 etchings mounted); a number of holograph MSS. by Bret Harte, which realized from 13l. 10s. to 21l. 10s. each; the *Fermiers-Généraux* edition of La Fontaine's 'Contes et Nouvelles en Vers,' with the usual two plates découvertes, 2 vols., 8vo, 1762, 56l. (original morocco, by Derome); Prynne's 'Breviate of the Life of William Laud,' 1644, 4to, containing numerous annotations in the margins, apparently by the Archbishop while in the Tower awaiting his execution, 27l. (unbound); the first edition of Florio's 'Montaigne,' 1603, folio, 50l. (original calf); the two extremely rare liturgical books produced at the private press of Cardinal Ximenes for the use of the Spanish Christians in the Mozarabic Chapel in Toledo Cathedral, 1500-2, folio, 1,250l. (old French morocco); the work beginning "Incipit liber qui Vocatur Speculum Xpistiani," printed by Machlinia about 1484, 129l. (calf, short copy); and two collections of tracts consisting of early English plays and poems by Shakespeare, John Taylor, Shirley, and other writers of the period. These realized 415l. and 345l. respectively.

It was at this sale that Dickens's mahogany library chair fetched 74l., and a statuette full-length portrait of Shakespeare, originally in the possession of the Hart family, 405l.

On July 19th a set of *The Sporting Magazine* from the beginning in 1792 to 1870, 156 volumes, entirely uncut, sold for 500l., apparently the best price known; while 230l. for the Bible of 1599, covered with a fine contemporary needlework binding, seemed high enough at the time. It contained on a fly-leaf this inscription: "Anne Cornwalleys wrought me now shee is called Anne Legh."

The new season, which began with a sale held by Messrs. Puttick & Simpson on October 7th, opened very well. On that day Campbell's 'Advertisement concerning the Province of East New Jersey,' 1685, small 4to, realized 206l.; and Winthrop's 'Humble Request of his Majesties Loyall Subjects,' 1630, small 4to, 114l. These were high prices for the time of year, but the lead thus given was not maintained, and some time elapsed before anything noteworthy was disposed of. On November 1st a large collection of original editions of the works of Oscar Wilde was sold at Messrs. Sotheby's at increased prices. On November 3rd a copy of the original or Salisbury edition of 'The Vicar of Wakefield,' 2 vols., 1766, realized as much as 105l. at Messrs. Hodgson's (contemporary calf, slightly stained); and the same firm sold on the 24th of that month for 110l. the original edition of the first series of Scott's 'Tales of my Landlord,' in boards as issued, with the labels.

These and other notable sales have, however, been so recently reported in *The Athenæum* that it is hardly necessary to mention them again. The issues of December 4th and 18th, for instance, contain records of several important sales which

would otherwise have had to be referred to in detail.

It may just be mentioned that on December 13th and three following days the valuable library of ancient and modern books and illuminated and other manuscripts, the property of the representatives of the late Mr. W. Wheeler Smith of New York, was sold by Messrs. Sotheby, who during the last few years have had in their hands several important collections from the other side of the Atlantic. If it were asserted that books, considered as a whole, realize more in London than they do in New York, the statement would probably be challenged, with figures to prove the contrary, and as these, when judiciously displayed, might prove almost anything, it is better perhaps merely to suppose that such is the case. Whatever the truth may be, books are now periodically dispatched from the United States to London for sale, and that in the absence of some powerful motive would be strange indeed.

J. HERBERT SLATER.

#### OLD SOUTHWARK INNS.

It is a trite saying that imitation is the sincerest flattery. At the risk of being thought egotistical, I crave a little space in your valued columns in order to call attention to an instance of flattery of this kind which in my opinion is carried too far.

In the year 1888 the late Mr. William Rendle and I produced a volume called 'The Inns of Southwark and their Associations,' in which we gave as full an account as might be of those historical buildings. The letterpress, originally the work of my colleague, was rearranged and much added to by me. I was also responsible for the illustrations, and corrected the proofs. This was my first attempt at London topography, in which I have since taken a very great interest. The copyright of the book is mine, and I possess the plates and wood-blocks, wood-engraving in the eighties being by no means an extinct art.

My attention has now been directed to a recent publication called 'Inns and Taverns of Old London,' by Mr. H. C. Shelley, in the first chapter of which, without asking my leave, or indeed mentioning that I exist, he has reproduced four out of the six illustrations directly from my book. Thus his half-tone view of the Tabard in 1810, ostensibly from a drawing by G. Shepherd, is in fact from the reproduction, by photogravure, of my water-colour copy of it now in the Victoria and Albert Museum, which has slight intentional variations from the original. Again, the foreground figures in Mr. Shelley's illustration of the yard of the White Hart Inn were sketched by me from life, and appear in the woodcut, p. 145, of my book, but not in J. C. Buckler's drawing, from which the rest of the design was taken.

I had thought that, in return for the involuntary lending to which I have thus called attention, I might be able to borrow something in the shape of a little information on the old Southwark inns, for I am always eager to add to my knowledge of them; but I have carefully read the letterpress accompanying these views, and have failed to find one solid fact that has not appeared in print before. Nor apparently has the writer consulted recent works on the subject; for instance, an article written by me for vol. xiii. of the *Collections* of the



Surrey Archæological Society, which gives the names of rooms in the Tabard during the thirtieth year of Henry VIII., with a schedule of their fittings.

PHILIP NORMAN.

### 'THE IDEA OF THE SOUL.'

YOUR reviewer, while criticizing what he calls my "much-vaunted psychological method," observes, apropos of "the wall-paintings of the prehistoric cave-dwellers," that "not improbably they served a magical purpose. Magic, however, is not sport, but business. It is just because it is not play that its tyranny is so absolute."

Now I refer frequently to "play," using it, of course, in its well-known psychological sense; in one passage I give an example from Australia by way of showing not only that magic is a form of "play," but that such "play" is to early man as serious and as tyrannical as business.

Your reviewer therefore has seriously misrepresented a result of my psychological method, owing, as my quotation shows, to his ignorance of the psychological term "play."

I shall be grateful if in your courtesy you will allow me this opportunity of making a protest.

A. E. CRAWLEY.

### LIST OF NEW BOOKS.

#### ENGLISH.

##### Theology.

- Abbott (Lyman), *The Temple*, 5/ net.  
This volume, the third of a religious trilogy, deals with the body as the temple of the spirit, comparing the bodily organs to an orchestra, and the spirit to the conductor.
- Berry (Alfred W.), *Freedom of Expression through Interior Understanding*, 1/ net.
- Downer (Arthur Cleveland), *The Mission and Ministration of the Holy Spirit*, 7/8 net.
- Henson (Canon H. Hensley), *The Liberty of Prophecy*, 6/.
- The subject is "considered, with its just limits and temper," with reference to the circumstances of the modern Church: Lyman Beecher Lectures delivered in 1909 before the Yale Divinity School, and three sermons.
- Lidgett (J. Scott), *Apostolic Ministry*, 3/8 net.  
Sermons and addresses.
- Macewen (Alex. R.), *Antoinette Bourignon, Quietist*, 3/8 net.
- Psalms of the Early Buddhists: I. Psalms of the Sisters, by Mrs. Rhys Davids, 5/ net.
- Re-Union Magazine, January, 6d. net.
- Seymour (Alice), *The Express: containing the Life and Divine Writings of Joanna Southcott*, 2 vols., each 4/6 net.
- The author is a believer in the divine mission of Joanna Southcott, and, according to her prophecy, sees the beginning of God's ten years' judgment of mankind from 1904 in His display of power over the weather, shown in records all over the world. Illustrated.
- Wingfield (Rev. F. Swain), *The Prayer Book in Private Devotion*.

##### Fine Art and Archaeology.

- Cartwright (Julia), *Hampton Court*, 2/8 net.  
One of the Treasure-House Series. Illustrated.
- Irish International Exhibition Record, 1907.  
Compiled and edited by William F. Dennehy.
- Oxford University, Ashmolean Museum, Summary Guide.
- Palestine Exploration Fund, January, 2/6

##### Poetry and Drama.

- Butler (Harold E.), *War Songs of Britain*, 2/ New popular edition.
- Carpenter (Edward), *The Promised Land*, 2/8 net.  
A drama of a people's deliverance, in five acts, in the Elizabethan style. New edition, with alterations.

Hayden (Rosa Ascough), *Flowers from my Garden*, 2/8 net.

Hymns Ancient and Modern, 12/6 net.

Historical Edition, with notes on the origin of both hymns and tunes, and a general historical introduction, illustrated by facsimiles and portraits.

Jones (Henry), *Tennyson*, 1/ net.

Reprinted from the *Proceedings* of the British Academy.

Storey (H. V.), *Home Once More*, and other First Poems, 2/ net.

Symons (Arthur), *Plays, Acting, and Music*, 6/ net.

Revised edition.

Wedekind (Frank), *The Awakening of Spring*, \$1.25 net.

A tragedy of childhood, translated from the German by Francis J. Ziegler.

##### Music.

Musical Antiquary, January, 2/6 net.

##### Political Economy.

Cosby (Dudley S. A.), *Fair Trade v. Free Trade*, 6d. Discusses Cobden's unrealized ideal.

Justice Wanted: Chapter XIII., Taxation, 1/ net. Modern thoughts on social problems, edited by O. O.

Money's Fiscal Dictionary, 5/ net.

An encyclopædia of British trade in its relation to the Tariff problem, by L. G. Chiozza Money.

##### History and Biography.

Calendar of State Papers and Manuscripts relating to English Affairs existing in the Archives and Collections of Venice and in other Libraries of Northern Italy: Vol. XV., 1617-19.

Edited by Allen B. Hinds.

Catholic Who's Who and Year-Book, 1910, 3/6 net.

Edited by Sir F. C. Burnand.

Gladden (Washington), *Recollections*, 7/6 net.

A record of fifty years' work as a Congregational minister in the United States, in which the author discusses various problems of political and social life. Mr. Gladden was for some time on the editorial staff of the *New York Independent*, and is a prolific writer on theological matters.

Hay (Marie), *A German Pompadour*, 6/.

The history of Wilhelmine von Grävenitz, Landhofmeisterin of Wirtemberg in the eighteenth century. New edition. For notice see *Athen.* 1906.

King (C. T.), *The Asquith Parliament, 1906-1909*, 5/ net.

A popular history of its men and its measures.

Partington (S. W.), *The Danes in Lancashire and Yorkshire*, 5/ net.

##### Geography and Travel.

Belloc (Hilaire), *The Path to Rome*, 1/ net.

New edition. For review see *Athen.*, Aug. 16, 1902, p. 213.

Marden (Philip Sanford), *Travels in Spain*, 10/6 net.

With 40 illustrations and a map.

Wood (Capt. J. N. Price), *Travel and Sport in Turkestan*, 15/ net.

Contains route-map and 100 illustrations from original photographs.

##### Education.

Berry (T. W.), *The Pedagogy of Educational Handicraft*, 1/8 net.

Lyde (L. W.), *The Teaching of Geography*, 1/ net.

##### Folk-lore.

Gypsy Lore Society, Journal, October and November.

##### Philology.

Brown (Carleton), *A Study of the Miracle of Our Lady told by Chaucer's Priores*.

Oswald (Alfred), *Advanced Course of German Commercial Correspondence*, 3/6

##### School-Books.

Black's School Geography, Geographical Pictures from Photographs: Series XI. Lakes, Nos. 1 and 2, 6d. each packet.

Goethe's *Der Bürgergeneral*, ein Lustspiel in einem Aufzuge: Zweite Fortsetzung der beiden Billeter, 1/

Edited by Sydney H. Moore.

Rouse (W. H. D.), *A Greek Boy at Home*, 3/6 net. A story written in Greek, with illustrations and a vocabulary.

Ruskin (John), *Sesame and Lilies*, 1/

Edited by Albert E. Roberts. Part of English Literature for Secondary Schools.

Saillens (Émile) and Holme (E. R.), *First Principles of French Pronunciation*, 2/8 net.

With an introduction on the organs of speech by Prof. T. P. Anderson Stuart.

Scholar's Book of Travel: Part I., *The British Isles and Readings in Physical Geography*; Part II., *Europe*, 1/3 each.

Extracts from the best books of travel, with 14 illustrations and maps.

Slater (Emily I.), *German Conversational Sentences*, 8d.

Souvestre's *Le Chevrier de Lorraine*, 8d.

Edited by J. Hooper, with notes, phrase list, questionnaire, and vocabulary. One of Blackie's Longer French Texts.

##### Science.

Bates (Stanley H.), *Open-Air at Home*, 2/6 net.

Practical experience of the continuation of sanatorium treatment, with an introduction by Sir James Crichton-Browne. Illustrated.

Finlay (J. R.), *The Cost of Mining*, 21/ net.

Reeve (S. A.), *Energy, Work, Heat, and Transformations*, 8/6 net.

Richards (R. H.), *A Textbook of Ore Dressing*, 21/ net.

Statistical Society, Journal, December, 1909, 5/

Suess (Eduard), *The Face of the Earth (Das Antlitz der Erde)*, Vol. IV., 25/ net.

Translated by Hertha B. C. and W. J. Sollas. For review of Vol. III. see *Athen.*, Jan. 23, 1909, p. 106.

##### Juvenile Books.

Emerson (E. S.), *Santa Claus and a Sun-Dial*.

An Australian Christmas fantasy, with illustrations and decorations by Percy Lindsay.

Magée (Émile), *Le Chat Botté, Fée en quatre Scènes*.

Music and words of the songs by the Countess of Malmesbury.

Wyss (C. von), *The Child's World in Pictures*, 1/6

Contains 62 illustrations, 32 of which are in colour.

##### Fiction.

Askew (Alice and Claude), *The Sporting Chance*, 6/.

The story of the life and love of a rogue, vagabond, and philosopher.

Bullock (Shan F.), *Master John*, 6/

A tale of an Irish cardriver.

Eccles (Caroline A.), *The Home-Coming*, 2/6

A prose idyll told in letters.

Gale (Zona), *Friendship: Village Love Stories*, 6/

Several of these stories have appeared in American magazines.

Gallon (Tom), *The Great Gay Road*, 6/

A rogue and vagabond is the chief character of the book.

Gaunt (Mary), *The Unaccounted Cost*, 6/

A tale of love and misunderstanding.

Hyatt (S. Portal), *Black Sheep*, 6/

The adventures of a wandering journalist.

Mortimer (Leslie), *The Men We Marry*, 6/

Deals with the love of three women for an unworthy man.

Ozaki (Yei Theodora), *Warriors of Old Japan*, and other Stories, 5/ net.

Consists of 11 short stories, with illustrations by Shusai Okakura and other Japanese artists.

Stacpoole (H. de Vere), *Garryowen*, 6/

The romance of a race-horse.

Ward (Mrs. Humphry), *Sir George Tressady*, 7d. net.

New edition. For notice see *Athen.*, Sept. 26, 1896, p. 413.

Warden (Florence), *The Matheson Money*, 6/

A cleverly conceived mystery.

##### General Literature.

Amgueddfa Genedlaethol Cymru, National Museum of Wales, First and Second Annual Reports.

Anderson (Sir Robert), *A Great Conspiracy*, 6d. net.

An abridged edition of 'Side-Lights on the Home Rule Movement.'

British Chamber of Commerce of Turkey, Quarterly Trade Journal, December.

Burr (Anna Robeson), *The Autobiography*, 7/6 net.

A critical and comparative study of the conditions in which autobiography is written, with many instances.

Dickensian, January, 3d.

Edited by B. W. Matz.

Everitt (Nicholas), *How to Win an Election; or, The Workers' Guide*, 1/ net.

Handbook for Investors, 1910, 2/6 net.

A concise record of Stock Exchange prices and dividends for the past ten years in the principal securities.

Highest and Lowest Prices, and Dividends and Crashings, of Shares of Mining and Kindred Companies for Past Six Years, with Position of the Properties, Capital, &c., 1/

Hough (Emerson), *The Sowing*.

A "Yankee's" view of England's duty to herself and to Canada. Illustrated.

Howe (W. F.), *Classified Directory to the Metropolitan Charities for 1910*, 1/.

Thirty-fifth annual edition, with an appendix containing a list of similar institutions in England and Wales.

Indian Magazine, January, 3d.

Our Lady of the Sunshine and her International Visitors, 1/ net.

A series of impressions written by representatives of the various delegations attending the Quinquennial Meeting of the International Council of Women in Canada, June, 1909, edited by the Countess of Aberdeen.

Pitman's Public Man's Guide, 3/6 net.

A handbook for all who take an interest in questions of the day, edited by J. A. Slater.

United Empire, the Royal Colonial Institute Journal, No. 1, January, 1/.

Edited by Archibald R. Colquhoun.

#### Calendars.

Bodleian Library Staff-Kalendar, 1910.

Oliver & Boyd's Edinburgh Almanac and National Repository for 1910, 6/6 net.

Sanitary Record Year-Book and Diary, 1910, 2/6 net.

#### Pamphlets.

Clark (E. C.), *Make up Your Mind*, 6d. net.

A letter to doubters on the General Election. Manual of Prayers for Private Use during the General Election, 2d.

One and All Gardening, 1910, 2d.

Edited by E. O. Greening.

#### FOREIGN.

##### History and Biography.

Annales de la Société Jean-Jacques Rousseau, quatrième Année, 10fr.

\* \* All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

## Literary Gossip.

MESSRS. LONGMAN hope to issue this spring 'Gathorne-Hardy, First Earl of Cranbrook: a Memoir with Extracts from his Diary and Correspondence,' edited by Mr. Alfred E. Gathorne-Hardy in two volumes; and 'The Letters of John Stuart Mill,' edited with Introduction by Mr. Hugh Elliot, with portraits and illustrations. The publication of these letters, covering the period from 1829 to 1873, has been long delayed, and will be a literary event of importance.

MESSRS. MACMILLAN are publishing 'Administrative Problems of British India,' by M. Joseph Chailly, translated by Sir William Meyer; and 'The Gates of India,' an historical narrative by Sir Thomas Holdich, which embodies notes made during twenty years of official wandering.

THEY have also in hand the third volume of Prof. Saintsbury's 'History of English Prosody'; 'Highways and Byways in Buckinghamshire,' by Mr. Clement Shorter; and 'The Faith and Modern Thought,' six lectures by the Rev. W. Temple, intended for the ordinary man who has no theological training.

ONE result of the conclusion of the labours of the Commission on the Free Church is that the 'Fasti,' or history of the ministers and congregations from 1843 until 1900, will now be proceeded with. The work will be in two large

volumes, one of which will deal with a list of about 3,000 ministers, the other with nearly 1,200 congregations. Dr. Charles G. McCrie is the editor.

THE 'Analysis of Books of the Year' issued by *The Publishers' Circular* is out, and offers some interesting figures, which may be read in connexion with our article on the Book-Trade last week. The year 1909 shows a total of 10,725 books, as compared with 9,821 in 1908 and 9,914 in 1907. The number of new editions has slightly decreased—2,279 as against 2,309 in 1908. The following subjects show an increase: Religion and Philosophy, 100; Fiction and Juvenile Works, 94; Political and Social Economy, 81; Arts and Science, 37; and Belles-Lettres, 47. Poetry and the Drama has fallen by 94.

WE notice the publication of the following Parliamentary Papers: Annual Report of the Local Government Board, 1908-9, Part II. County Council Administration, Public Health and Local Administration, and Local Taxation and Valuation (1s. 7d.).

WE have also before us the Report of the Committee on the Law of Copyright (5d.). We are in general agreement with the suggestions of the Committee, which would settle several points at present left in a state of uncertainty. A general widening of the scope of the existing law is obviously needed; it is full of anomalies which are to the advantage of the unscrupulous. The reproduction by one newspaper of matter contained in another needs more careful consideration than it appears to have received. The work of the expert, as distinguished from the journalist, needs protection, even though it may approximate to news of the day, as in the case of some learned notes on the Coronation in 1902. The general lengthening of the term of protection for published works is, we think, justified.

MR. WILFRED M. VOYNICH's new Catalogue of Early Printed Books contains many bibliographical rarities, and not a few items unrecorded by Brunet, Panzer, and others. The arrangement is according to the now accepted system of Robert Proctor, and, as in previous issues, the fullest references are given to authorities. One of the most important of the 421 books catalogued is an excellent copy of the German Bible from the press of Heinrich Quantell of Cologne, circa 1480. An earlier rarity is the enigmatical edition of St. Jerome's 'Epistulae,' now generally regarded as printed by Ulrich Han at Rome before 1467. This part of the Catalogue comprises books from the early presses of Germany and Italy (Rome and Venice). The second part, which will be issued shortly, will comprise the remainder of the Italian centres of typographical industry, as well as Poland, Switzerland, France, England, and other European countries.

THE PENNSYLVANIA SOCIETY presented on December 11th, the date of their annual festival, a gold medal to Dr. Horace

Howard Furness. This medal has been founded by a group of members, to be awarded from time to time for "distinguished achievement," and the first award has happily been made to the veteran Shakespearian.

THE PENNSYLVANIA SOCIETY is a patriotic body composed of former Pennsylvanians now resident in New York, together with many still in their native State. It is in no sense a literary or scholarly organization, a fact which makes the compliment to Dr. Furness more marked.

THE anonymous author of 'The Inner Shrine' has a new novel entitled 'The Wild Olive' beginning in *Harper's Magazine* next month.

WE are sorry to hear of the death at Boulogne on December 27th of Mr. Hugh MacColl in his seventy-third year. Mr. MacColl kept a school at Boulogne, and was a brother of the late Canon MacColl. He was particularly interested in logic and mathematics, writing on these subjects in our columns. His latest work on 'Man's Origin, Destiny, and Duty,' was published last year. His favourite subject was "Symbolic Logic," which he discussed at some length in our columns. In his earlier days he was a writer of fiction.

WE regret also to notice the death of Mr. William Earl Hodgson, the well-known writer on angling, which occurred at Aberfeldy on Friday week. Mr. Hodgson began life as a journalist in Fife, and was subsequently editor of *Rod and Gun* and co-editor of *The Realm*. He was also associated with *The National Review*. His angling books give expression to theories of the art not generally accepted, but they were well written, and their very combativeness was attractive.

THE death in his fifty-eighth year is announced from Göttingen of Dr. Johannes Merkel, Professor of Roman and German Civil Law at the University of that town, and author of several valuable works, including 'Quellen des Nürnberger Stadtrechts,' and 'Abhandlungen aus dem Römischen Recht.'

A NEW Gaelic literary society has been founded in Dublin. The name of it is Cumann Oisín, and its aim is to develop modern Irish literature.

EARLY this year M. Jean Plattard will publish a book on 'Rabelais et son Œuvre,' which is likely to be of importance to critics.

M. PIERRE CHAMPION is finishing two big volumes on the history of Charles d'Orléans and his long captivity in England. M. Champion has a considerable reputation as an archivist in France, and is credited with having assisted Anatole France in the documentary evidence for his Jeanne d'Arc.

M. JULES LEMAÎTRE will publish this year a study of Fénelon, and M. Frédéric Loliée another devoted to Talleyrand.



## SCIENCE

## NATURAL HISTORY.

*Beasts and Men.* By Carl Hagenbeck. An Abridged Translation by Hugh S. R. Elliot and A. G. Thacker, with an Introduction by P. Chalmers Mitchell. Illustrated. (Longmans & Co.)—The efforts made by Dr. Chalmers Mitchell to improve the Zoological Gardens in Regent's Park render him the most suitable person to introduce this abridged translation of Herr Hagenbeck's reminiscences. But Dr. Chalmers Mitchell must not be understood as endorsing all that Herr Hagenbeck says or has done. The work done by the German naturalist in acclimatizing, domesticating, and housing wild animals at his Stellingen Gardens receives the cordial approval of the Secretary of our Zoological Society; but Dr. Mitchell is not converted to the system of massing different genera in happy families, which belongs rather to the showman than the naturalist. In Stellingen barriers of iron or stone are dispensed with, and deep trenches only separate spectators from the beasts. This is safe enough, for the trenches have been dug scrupulously beyond the capacities of the carnivores, but the result is that the spectators can only watch the animals from afar. In one further point Dr. Chalmers Mitchell differs from Herr Hagenbeck. The latter, whose boast it is that he introduced element methods into the training of animals, states that no unkindness enters into these methods. Dr. Mitchell is convinced that "abject terror of the trainer lies behind the tricks" of all animals except sealions.

Herr Hagenbeck's father was a fishdealer at Hamburg, who occasionally dealt in animals; and the boy acquired in this way a taste for the traffic. He was launched on his own account at the age of fifteen, and gradually built up the present extensive business. Herr Hagenbeck is not only a naturalist, but also a showman, and as such has sent trained animals on tour, and offered displays in many centres. In these pages he lets us into his secrets frankly. He tells us how wild animals are caught, and where, their weaknesses, how to feed them, and how to train them. A lifetime only has sufficed to give him his knowledge. He declares that carnivores are affectionate, and can evolve even a sentimental friendship for human beings. Indeed, his own experience is that the elephant has been more savage than any lion or tiger. Characters in animals differ as much as in human beings, and in training it is necessary to watch them carefully, and discard those that show temperaments unfit for the work.

The author has had only two cases of accident with performing animals. It seems incredible, but it is a fact, that a rat has been known to kill a rattlesnake; and Herr Hagenbeck relates an experience in which one of these small rodents killed an elephant. A well-known Indian scientific investigator has experimented on the virus of snakes, and discovered how to render monkeys immune by inoculation; and we are waiting for the results of investigations by Dr. Fraser of Edinburgh and Dr. Moeller of Australia.

Herr Hagenbeck has been remarkably successful in his study of acclimatization. He has kept lions, ostriches, and other creatures in the snow, as sundry of the

illustrations in this volume show. He finds that so long as the animals have liberty and fresh air they develop powers of resisting the cold. In 1908 the Stellingen gardens housed 2,000 creatures, valued at 50,000*l.*, to feed which a yearly expenditure of 7,500*l.* was requisite.

Herr Hagenbeck contributes specially to this English edition an article on his ostrich farm at Stellingen. This is a most interesting account, and seems to disclose possibilities which have been undreamt of till now. At any rate, he makes his ostrich farm pay in the heart of Germany. What might be the possibilities, say, in the Channel Islands?

In his chapter on the capture of wild animals the author refers to reports of a mysterious monster in the interior of Rhodesia, reports which reached him from his own traveller, an English hunter of big game, being derived from natives. He seems disposed to credit the existence in those outland swamps of a brontosauric creature. Indeed, he sent out a fruitless expedition to look for it. It is, however, unwise to rely too much on the talk of natives.

*The Animals and their Story.* By W. P. Westell. With Photographs and Plates by W. S. Berridge. (Culley.)—Though Mr. Westell appears to have little or no first-hand knowledge of the animals of the world in a wild state, it was not possible for him to go far wrong in availing himself of the lifelong researches and investigations of such authorities as Mr. R. Lydekker and Mr. F. C. Selous. Confining himself to the mammals, he has given an interesting selection, and has made a rough but sensible classification of them as Denizens of the Forest and Jungle, Denizens of the Plains and Deserts, Denizens of the Hills and Mountains, and Prowlers of the Night. The last section, of course, derives its numerous representatives from the other three, and with the exception of certain species, such as the lemurs of Madagascar and the Canadian porcupine, whose habits are as much diurnal as nocturnal, the dividing line is marked as clearly as in the case of environment. There is nothing inconsistent in an arrangement which places the bulk of the monkey tribe in the first section, the Barbary ape in the third, and the lemurs—as we have seen—in the last. Mr. Berridge's photographs of animals in captivity and the coloured plates add greatly to the value of a book which any visitor to zoological gardens would do well to consult.

*The Book of Birds*, by Horace G. Groser (Melrose), belongs to the order of books in which the letterpress follows the pictures. Not that Mr. Groser's work is inferior. On the contrary, he shows a sufficient knowledge of birds and a pleasant sympathy with them; but obviously the birds have been selected to fit the illustrations. There is no other scheme which could explain the choice. For example, chapters are devoted to the ostrich, the pelican, the pheasant, the albatross, and also to the finches, the owls, the titmice, and the vultures. This is, of course, mere rule of thumb, and the book is probably designed to catch errand and capricious interests. We can give credit to the artists and the photographer for some very careful pictures of birds; and to the author is due an appreciation of his assiduity in collating and sifting. He has many stories to tell of the birds, and his information is generally correct. If Mr. Groser had been given his head, to use a vivid colloquialism, we have no doubt he would have written well and freshly about birds. When

he gets his chance, as in dealing with the titmice, he shows his mettle. The coloured plates are by George Rankin, and there are many black-and-white drawings by Scott Rankin, Colbron Pearce, Cecil Scruby, and Watson Charlton. The photographs are by W. Sydney Berridge.

*Leisure Hours with Nature.* By E. P. Larken. Illustrated. (Fisher Unwin.)—We must add yet another name to the already lengthy list of accomplished writers on Nature. We do not recall Mr. Larken as a naturalist, but he is certainly not the least among the flourishing band of brothers. These pieces have appeared in various periodicals, but they are so well-informed and so acute in intelligence that we are glad to have them in a permanent form. Mr. Larken does not write with the style and colour of some of his rivals, but he is as industrious an observer as any of them. Many of these papers are built upon his own notes, and where they are not, he has used judgment and discretion in accepting the "facts" of others. We owe to him, for example, a definite proof that the cuckoo lays her egg upon the ground and transfers it to the nest of the chosen foster-parents. Cuckoos have been shot with the broken remains of an egg in the mouth, which has given rise to the fable of the cuckoo's sucking eggs. But a definite test by a friend of the author gives us a final demonstration. A cuckoo's egg was found in a robin's nest built in a pickle-bottle, which was too narrow to admit more than the cuckoo's head.

Mr. Larken is very interesting on this subject of parental affection. It seems true that in most cases the hen builds the nest while the cock sings, and the hen sits and hatches while her mate, we hope, proceeds with other and necessary duties. Yet some cock birds help in the hatching. Pigeons do among domesticated birds, but it is not so well known that the blackcap also helps in this way. One must confess that it is usually the male that shirks. Mr. Larken quotes an instance in which it would almost seem as if a young cuckoo, having discarded its foster-parents, was welcomed by its real parents. But this we take leave to doubt.

Mr. Larken notes that whereas mere hunger does not suffice to conquer the birds' distrust of human beings, cold will. In a frost the wildest birds are tamed, and blue-tits have been known to "seek the barrel of a freshly fired gun in order to benefit by the heat." Mr. Larken properly acknowledges the musical rightness of Tennyson's version of the thrush's song:—

Summer is coming, summer is coming,  
I know it, I know it, I know it....

His chapters are most agreeable, and range over many subjects—flowers, birds, beasts, and insects. In his pages a reader in search of knowledge cannot fail to find something to interest him. The illustrations are numerous and good.

*Field and Woodland Plants.* By W. S. Furneaux. Illustrated by Patten Wilson. (Longmans & Co.)—This is yet another volume intended for those who desire to study the character and habitat of British plants. We welcome it mainly because it is calculated to assist the elementary student rather than the mere collector. The collecting and mounting of herbarium specimens is good as a means to further study, but it is often made an end in itself, which is to be discouraged, for, whilst it is next to useless to the collector, it is frequently

the cause of wasteful uprooting of rare species.

The author addresses himself principally to young students who are obliged to pursue their botanical studies without competent teachers. He therefore starts by describing, in a serious, but popular style, the general characteristics of plants, explaining the different parts, and familiarizing the reader with the technical terms that cannot be entirely dispensed with. Then follows a synopsis of the Natural Orders, with descriptions of the characteristics of each, and chapters on pollination, fertilization, and the peculiarities of climbing plants. In the last-named chapter it is stated that the aerial roots of the ivy are capable of supplying the plant with nutriment in addition to their main function of attaching the plant to its support, a view disputed by many modern teachers. The reader is then introduced to the flora of various places, such as waysides, pastures, chalk downs, woodlands, &c., first in spring, and afterwards in summer and autumn. Under the heading of 'Early Spring' a great deal of useful information is given on buds and the development of shoots and flowers; indeed, beyond the descriptions, which are laudably accurate, many peculiarities are noted in an interesting style. Chapters on parasitic and carnivorous plants are added, in which the principal features of the groups are presented for study.

There are eight coloured plates and numerous figures in the text, all being worthy of commendation. The illustrations do not convey the actual size of the flowers, but these can be ascertained by reference to the list of plants at the end of the volume, in which the species are arranged according to their habit and habitat.

#### SOCIETIES.

**MICROSCOPICAL.**—Dec. 15.—Mr. E. J. Spitta, V.P., in the chair.—The Chairman referred to the loss the Society had sustained by the death of Dr. Dallinger, and a vote of sympathy with the family of Dr. Dallinger was carried unanimously.

Mr. A. A. C. E. Merlin's paper 'On the Measurement of Grayson's 10 Band Plate' was read by Mr. F. S. Seales.—Dr. Marshall Ewell's paper 'On a Convenient Form of Stand for Use as a Micro-colorimeter and with a Micro-spectroscope' and Dr. J. F. Gemmell's paper on 'An Automatic Aerating Apparatus for Aquaria' were read by Dr. Hebb, the drawings referred to in explanation being reproduced upon the board.

Mr. F. Enock then gave a lecture 'On the Life-History of the Hessian Fly, with Notes on the Tenby Wheat Midge,' the subject being illustrated by a number of beautiful coloured lantern-slides, showing the various stages from the egg to the perfect insect, and the effect of the ravages of the larva upon the stems of the affected corn.

Mr. C. L. Curties was elected as auditor to represent the Fellows.—Mr. Walter Bagshaw was elected a Fellow.

**HISTORICAL.**—Dec. 16.—Archdeacon Cunningham, President, in the chair.—The death of Prof. C. Gross, a Corresponding Fellow of the Society, was intimated, and a tribute was paid to his work as an historian by the President.—Mr. A. D. Innes was elected a Fellow.—A paper was read by Miss Dorothy Willis on 'The Estate Book of a Northamptonshire Squire in the Thirteenth Century,' based on the MS. commonplace book or register of Henry de Bray of Harleston, preserved in the British Museum. A discussion followed, in which the President, Sir Henry Howorth, and the Director took part.

**FOLK-LORE.**—Dec. 15.—Miss C. S. Burne, President, in the chair.—Mr. A. R. Wright exhibited a fine collection of horse ornaments and amulets connected with the horse, showing a great variety of designs, amongst which the most

common were perhaps the horseshoe and the star. Mr. Wright described the specimens, and in speaking on the history of horse ornaments referred to the curious fact that on no early prints could he find ornaments depicted, although particular attention was always paid to the details of the harness.

Following Mr. Wright, Mr. E. Lovett read a paper on 'Horse Charms and Superstitions Abroad, and the Early Legendary History of the Horse,' illustrated by a series of lantern-slides. Mr. Lovett, drawing much of his material from Venice, especially from the use there as charms of conventionalized forms of the hippocampus, suggested that this animal might account for many of the legends attaching to the horse. The form of the prow of the gondola he thought might have been derived from a hippocampus placed in that position on the boat as a survival of the idea of the "sea-chariot." Mr. Lovett and Mr. Wright agreed in ascribing the origin of horse ornaments to the use of protective charms.

An interesting discussion took place afterwards, in which the President, Mr. Hildburgh, Mr. Tabor, Mr. Gomme, and others took part.

#### MEETINGS NEXT WEEK.

- Mon.** London Institution, 5.—'Christmas and Drama,' Prof. I. Gollance.  
 — Surrey Institution, 8.—'The Housing, Town-Planning, &c., Act of 1909,' Mr. J. Willmot.  
 — Geographical, 8.30.—'Travels of a Naturalist in South-West Africa,' Prof. H. H. W. Pearson.  
**Tues.** Acad. 4.—'Indian Fine Art,' Mr. Vincent A. Smith.  
 — Institution of Civil Engineers, 4.—'The Design of Rolling Stock for Smooth-Rail Working on Heavy Gradients,' Mr. F. W. Bach.  
 — Colonial Institute, 8.—'Irrigation in relation to Agriculture and Colonization,' Mr. C. W. Petersen.  
**Wed.** Mathematical Association, 10.30 a.m.—Annual Meeting; 'On Different Methods in Algebra Teaching for Different Classes of Students,' Mr. C. Godfrey; and other Papers.  
 — Society of Arts, 5.—'The Chemistry of Flame,' Mr. H. B. Dixon. (Juvenile Lecture II.)  
 — Geological, 8.—'The Igneous and Associated Sedimentary Rocks of the Glensaul District, County Galway,' Mr. C. Irving Gardiner and Prof. S. H. Reynolds; 'The Guisea and Altered Facies of the Danmoneg District, Victoria, and their Relations to the Dacites and to the Grano-Diorites of the Area,' Prof. E. W. Skeats; 'Recent Improvements in Rock-Section Cutting Apparatus,' Mr. H. J. Grayson.  
**Thurs.** Royal Academy of Arts, 4.—'Design and Drawing,' Lecture I., Sir W. B. Richmond.  
 — Society of Arts, 4.30.—'Art Administration in India,' Mr. E. B. Havell. (Indian Section.)  
 — London Institution, 6.—'Italian Opera Composers from Cimarosa to Rossini,' Dr. E. Markham Lee.  
 — Institution of Electrical Engineers, 8.—'Lord Kelvin's Work in Telegraphy and Navigation,' Prof. J. A. Ewing. (Kelvin Lecture II.)  
**Phil.** Astronomical, 5.

#### Science Gossip.

SIR NORMAN LOCKYER and MISS WINIFRED LOCKYER are publishing with Messrs. Macmillan a book on 'Tennyson as a Student and Poet of Nature.' The subject has been studied in several fugitive articles, but not yet, we believe, in a book.

THE same firm will also publish Dr. Frazer's 'Totemism and Exogamy' in four volumes, a reprint of his small volume published in 1887, with many important additions, among which is a 'Geographical Survey of Totemism.'

Two more small planets are announced as having been photographically discovered at the Königstuhl Observatory, Heidelberg: one by Herr Lorenz on the 14th ult., and the other by Herr Helffrich on the 16th.

DR. NEUGEBAUER, of the Recheninstitut, Berlin, as the result of an examination of the elements of the recently discovered small planets, has found that several announced in 1907 and 1908 were really identical with previous discoveries; in particular, one detected on January 12th, 1908, turns out to be in fact Pales, No. 49, which was originally discovered by Goldschmidt on September 19th, 1857. Dr. Neugebauer finds that of those which can now be provided with permanent numbers, the last is No. 674, which was detected by Herr Lorenz on October 28th, 1908, and afterwards named Rachel.

M. DESLANDRES, in conjunction with M. Bernard, obtained observations of the

spectrum of Halley's comet at Meudon on the 6th and 8th ult., with exposures of two and three hours respectively. It will be remembered that Mr. Wright, who obtained the first spectrum registration at the Lick Observatory on October 22nd, found it faint and absolutely continuous, without any indication of lines or brilliant bands. The Meudon observations, on the other hand, show clear discontinuities: "Sur un fond légèrement continu apparaissent, surtout du côté de l'ultraviolet, des condensations bien distinctes." These observations prove that the comet has already light of its own, due in part to incandescent gases. The comet is now due north of a Piscium, and moving almost in a westerly direction. Its distance from the sun early in March will be very nearly the same as that of the earth, but its distance from the earth will on the 6th of that month be about 170,000,000 miles, after which it will go on decreasing until the 19th of May, when it will be at its nearest to us, within about 14,000,000 miles.

THE LALANDE PRIZE of the French Academy has been awarded to M. Borrelly of the Marseilles Observatory for his extensive planetary and cometary discoveries; the Valz Prize to M. de la Baume-Pluvinet for his various important works, especially on the constitution of comets; and the Pontécoulant Prize to Prof. E. W. Brown, now of Yale University, for his important investigations on the lunar theory.

#### FINE ARTS

*The Growth of the English House.* By J. Alfred Gotch. Illustrated. (Batsford.)

MR. GOTCH, who is well known for his works on the Renaissance architecture of England, has now produced, at a moderate price, an interesting book giving information as to the styles and dates of old English houses. The story of the development and evolution of our ancient dwellings in plan, in architectural treatment, and in internal decoration is fascinating. The charm of the book consists in the fact that we have here no mere compilation of other men's studies, or selections from bundles of photographs to suit certain foregone conclusions, but a brightly written account by an observant student of English domestic architecture who loves his subject, and who has visited, camera in hand, almost every house that he describes, from Norman keeps down to those of the Palladian style of the eighteenth century. It is well remarked, in a prospectus of the book, that

"the pleasure which cultivated people take in visiting the ancient houses of their country, or in studying the views which are constantly appearing, is often lessened by inability to differentiate properly one style from another, and to connect the various buildings with their appropriate phase of history."



Now a book like this will serve to remove such drawbacks. It may with advantage be studied at home, or be carried about on a tour or briefer visit to almost any part of England. We do not, of course, mean that accounts or pictures of all, or even any very considerable proportion, of the chief dwellings of England are to be found in these pages. If that were the case, ten books instead of one would be required, and the 250 illustrations would have to be increased to 2,500. Nevertheless types of every kind of fine old building and of their details will be readily found, whilst in certain counties, where houses of varying periods and styles are numerous, these pages will be a particular delight.

Mr. Gotch warns us in his Preface not to be impatient if we meet with many old friends, particularly in the earlier part of the book, and not to be annoyed, in the periods where examples abound, if we miss some of the best-known houses. His aim throughout, so far as is compatible with the proper treatment of the different phases of his subject, has been to illustrate the text with unfamiliar buildings. The best way, perhaps, of judging this book and bringing its nature home to others is to take a single county and note how it is treated. The comparatively small Midland shire of Derby may be well selected for this purpose, for within its limits are a variety of old and famous dwellings. Moreover, it is clear that Mr. Gotch has a thorough first-hand knowledge of the county.

To begin with, the keep of Peak Castle, built in 1176, is aptly taken as representing one of the first steps in domestic planning, and "may be regarded as one of the earliest ancestors of the great houses of later centuries." Pictures of this keep are frequent, and there is no special value attaching to Mr. Gotch's good photograph of its south-west face; but here, in addition to a general ground-plan of the site, we have on a single plate most helpful plans of the basement and of the principal and upper floors, as well as a section of the whole. The letterpress relating to this simple dwelling-house, in the midst of a yet earlier stronghold, is singularly lucid, though brief, and cannot fail to be of value to the intelligent visitor to the Peak district, who will feel that he is looking upon the dawning ideas of domestic comfort and privacy.

Haddon Hall has been written about and pictured almost *ad nauseam*, but Mr. Gotch could hardly ignore so instructive and exceptional an example of domestic development, particularly when treating of the fourteenth century, to which much of the fabric and plan pertains, though parts are of the twelfth century, and not a little much later. The whole building is briefly discussed, the illustrations being confined to a ground-plan, hatched according to the six main periods of its construction, and to the reproduction of one of Buckler's drawings of the interior of the lower courtyard.

Next to Haddon the best-known building in Derbyshire is the fine old ruined manor house of South Wingfield. Here, again, it would have been wrong to omit full reference to so splendid an example of the development of a manor house in the latter part of the mediæval period. This great house, with its ample accommodation round two courtyards, was built between 1435 and 1440. Mr. Gotch's camera has been busy in reproducing most of the salient features of this structure, of which many parts are still in fairly good condition; but to our mind the two most charming of his Wingfield pictures are small ones of details which we do not remember to have previously seen illustrated—the one is of a charming little traceried square-headed window of the inner porch, and the other is of two wide fireplaces side by side in an angle of the kitchen.

There are also a few words about the halls of Barlborough and Bolsover, and a reference to the plain 1576 staircase of Hardwick Hall; but in two cases fresh ground is broken. A good plate is supplied of the severe but admirably built and effective gabled house of Jacobean date termed Derwent Hall, which is but little known to Derbyshire tourists. The other novel illustration occurs in the last chapter, which deals with 'Seventeenth- and Eighteenth-Century Interiors'; it represents the singularly handsome floriated carving of the staircase at Sudbury House in the south of the county. The same illustration affords good examples of plaster work in the ceiling and woodwork in the doors.

At the end of the volume a chronological list, arranged under reigns, is given of distinguished castles and houses. The list includes those mentioned in the text, "together with a few others of note." This schedule is likely to be so useful that we only wish it were somewhat more comprehensive. When a second edition of this book is demanded—a matter about which there can be but little doubt—an opportunity will be given for considerable improvement in this respect. Most lovers of England's domestic architecture will miss from this list such fine examples as Chorley Hall, Cheshire, probably of the reigns of Henry IV. and Edward VI.; Horham Hall, Essex, Henry VIII.; West Horsley, Surrey, James I. and later; and Kingston Lacy, Dorset, Charles II. It is also not a little puzzling to find Great Chalfield, Wilts, inserted under Henry VI., whilst its still finer neighbour, in much better preservation, South Wraxhall, is omitted. Another omission is that of Milton Court, near Dorking; it is a fine gabled brick building of the close of Elizabeth's reign, though an odious restoration has suffered only one of the gables to remain in its original state. This house, too, has several notable interior features, especially a fine, though somewhat severe original staircase which deserves illustration.

## OLD MASTERS AT BURLINGTON HOUSE.

THERE is no blinking the fact that in the artistic world a state of war exists between living painters and dead. The phrase may not connote precisely the constitution of the conflicting parties, and there may be little clear understanding as to the cause of the feud; but any one present at the private view at the Royal Academy must have felt that, while the walls were harmonious with spacious canvases and the crowd decorous and well-bred, the air was thick with veiled antagonisms.

In this temple the cult of beauty is for the winter season once more carried on upon that broad—yet not too broad—basis which has always ensured the presence within its walls of a crowd apparently unanimous in praise. But it is useless to cry "Peace! Peace!" when there is no peace, and a little study of the assembly shows it as consisting of a number of distinct groups, each convinced of its own orthodoxy, and inclined, beneath an air of bland politeness, secretly to sniff at the devotion of the others. The painter comes protesting that he delights as much as any one in these masterpieces of the past, though happily he is not as other men are in allowing that admiration to prevent him from doing justice to a contemporary art "different rather than inferior"; the amateur approaches Old Masters strong in the conviction that the price he pays for them is indeed the measure of his esteem for what is fine, and that, if modern artists painted as well, they would enjoy a like patronage. Neither believes in the other, and neither is exactly easy about his own position, except by comparison with that of his despised co-worshipper. The critics, who for a while performed the function of seconds, easing the qualms and stimulating the courage of the doubtful principals, latterly, and in growing numbers, have withdrawn fastidiously from all discussion of the merits of works of art, as from a question too wearisomely bound up with the snobbishness of the collector on the one hand, and the mercantile instincts of the living artist on the other. If only because it can be carried on upon a more prosaic level, the study of definite facts of date and authorship seems less liable to contamination by association with trivial interests (the question of other people's bread-and-butter being classed, of course, as a trivial interest). Critics become thus the servants of the retrospective collector in that they unite to protect him against fraud, but they remain sufficiently detached to take a malicious pleasure in seeing one of their own number trip up. At the Academy they tend cautiously to compare notes. A fourth party consists of art dealers pure and simple, whose profound and complex reflections on cult and assembly cannot adequately be depicted in so brief a survey.

We do not pretend that the foregoing is a complete analysis of such portion of the public mind as occupies itself with the Royal Academy's Winter Exhibition of Old Masters. Were that the case, there would be small justification for giving up these columns to a consideration of the state of soul of people too "interested" to be interesting. As a matter of fact, even the fourth party is capable of enthusiasm for other than material ends. None the less, material issues have for a variety of reasons become so acute that it is difficult for the Academy to organize these shows, as it is also for us to view them, in the old placid spirit, or without sub-

consciously attending, we do not say to the interests at stake, but at least to the warring principles which have become involved in alliance with such interests. Each individual Academician concerned in selecting this exhibition would doubtless assure us, and truly, that his motives were simple, that he was merely bent on bringing together the best pictures available; but history is concerned rather with the growth and decline of general principles than with the intention of the men who unconsciously are subject to them. From this point of view, just as the last winter exhibition was the instinctive, though ineffective counter-stroke of a profession hard hit by the intolerable competition of Old Masters, the value of which had been pushed to extravagance by the American demand, so this winter's show resolves itself into the last stand of Illustration against the exclusive cult of decorative qualities—the qualities precisely in which the typical "Old Master" was so hopelessly superior to the average Academy picture of this generation as to give to the amateur a valid excuse for preferring the former.

Here we have the case for both sides. On the one hand, in many delightful works which reprove by their serenity the technical unscrupulousness of most modern painting, we have testimony of the value of an art based on intrinsic proportion and symmetry. For the defence one witness is called—Rembrandt, and a wiser selection for the purpose, or a picture more truly to the point, could hardly have been found, had the contrast been consciously contrived, as doubtless it was not. Is it because they realize the weight and direction of its testimony that certain critics are inclined to cast doubt on the ascription to Rembrandt of the *Portrait of the Painter and his Wife* (117), hanging in the large room? and this even though Academicians have expressly provided them with ample material for hazardous speculation in the early pictures in the first room. All the works in this room are just good enough to tempt the specialist to discuss them—none, except perhaps the charming little Filippino Lippi (19), sufficiently fine to call for consideration on a plane so much higher than that of curiosity as to make haggling over authorship frivolous. The *Santa Conversazione* (27), ascribed here to Giovanni Bellini, stimulates the imagination, it is true, not quite on its merits, for it is feeble in execution, but as the faint reflection of an original which might well have been an imposing design.

With the Rembrandt portrait it is otherwise, and we think the wise critic will hardly question its authorship. Doubtless it is, as a whole, very imperfect, and the handling looser than is usual with the master at the period indicated by the apparent age of Saskia, or, for that matter, despite his haggard, hunted look—of Rembrandt himself. But the unusual is not the unlikely, and if we suppose the painter to have ventured for once to treat a tempting subject with a confidence unwarranted by adequate preparation or the ripe experience which informed the masterly sketches of his later years, that fact would precisely furnish a natural explanation for the flimsy pictorial structure, the horrid lapse by which the artist's neck becomes a monstrosity, and the tawdry manner in which certain details of costume are painted.

The truth is that the faults of this picture, if unusual in degree, are in kind far from being unthinkable as coming from Rembrandt; they are rather characteristic than otherwise. His hold on form was always closely dependent on the thing seen rather

than on any inner ideal of plastic logic, and was thus, with all its tremendous possibilities of intimacy, a little untrustworthy. Consistency of other kinds—consistency of tone and consistency of emphasis—he was always a little too ready to palter with, if by so doing he could endow his work with a closer allusiveness—making of it a convention less finely ordered, perhaps, but with a fuller resemblance to the thing represented. An extraordinary technical cleverness may disguise for the layman this slight want of technical probity, but with Rembrandt there was always a tendency for the human to take precedence of the artistic interest, and Sir Hubert von Herkomer may claim him for a distant relative. Informed by a spiritual insight which no artist has ever surpassed, that human interest may indeed seem no unworthy substitute; and there are passages in the work now under discussion which show the painter's genius at its highest pitch of magical insight. Nothing could be more impressive than the comradeship in dread of those clasped hands—nothing more beautiful than the trustful countenance of Saskia, so fundamentally innocent, with eyes the purity of which is unmarred by any habit of calculation. The open gaze—"focussed for infinity," as the oculist might say—seems here no painter's trick, so well is it corroborated by the whole expression of a head which is one of the masterpieces of a painter who can impose a sentimental mood even on the spectator least given to such weakness. Slighter in rendering, the man's head is hardly inferior in dramatic intensity. He is a ramshackle gallant, a shifty Villon-like character, dismally conscious of his own frailty, and evidently wishing himself well out of the whole business, yet with enough heart to feel himself bound in honour to play out the losing game of living up to a woman's ideal.

It would be idle to pretend that the picture as a whole is worthy of these inspired fragments. Its initial conception is fine, but it is not built up in any consistent fashion—rather painted in a series of nervous sallies, heroic resolves alternating with cowardly lapses—just the sort of painting one would expect from the man in the picture; yet he must be a pedant who does not bow down before so sublime an instance of undisciplined genius.

It is a far cry from such subject-matter, and such expression as this, to the mechanical expedients for interesting the public to which modern picture-makers have been reduced; yet criticism is unfair which, when reproaching the latter for never learning the ethics of painting, and wasting their efforts in the search for extraneous attractions, fails to recognize in Rembrandt an arch-corrupter. When, therefore, in blundering fashion, the discredited living painter puts his finger on this inconsistency, we are inclined to give him full credit for an apt retort, even if it be somewhat in the nature of a *tu quoque*. Granted that the pictures in the spring exhibition of the Royal Academy have not the technical poise, the intrinsic soundness of structure, of this or that picture in the present collection—that they rely on extraneous attractions of subject or picturesqueness, of allusiveness in fact—is it really always from superiority to such lures that you prefer the works of the dead? or is it not still for their allusiveness that you value them, and because they flatter the shallow illusion that other days were more poetic or more interesting than your own? Even admiration of early technique is often of the same character: it is admired, not because it is a better technique, but

because it is characteristic, say, of the seventeenth century.

Probably this was always the case to some extent, and an artist's technical probity was enforced rather by his own conscience than his patron's exacting taste. When such a standard lapses, it is not to be restored in a generation, and a beautiful example by Claude's master is here to remind us how far the system of apprenticeship served to ensure a continuity of sound tradition. This *Seascape* (110) by Agostino Tassi shows already in high perfection the technical method on which the more famous painter's art is based. Claude's own *Landscape* (132) displays an ampler taste in design, and a greater variety within the limits of a simple progression of tones, but the conception of painting is fundamentally the same. The Claude is to some extent spoiled by an obtrusive white cloud, but the stretch of blue sea is of a beauty surely unsurpassed by any painter. Less beautiful, but more impressive in its solitude, is the fine *Ship in a Calm* (70) of Van de Velde, one of several remarkable pictures lent by a little-known collector whose taste seems unusually personal. Two other of his contributions are a striking *Naval Battle* (86) by an unknown seventeenth-century artist and an unexpectedly fine battle scene (83) by that usually dull painter Wouverman. It makes a noble silhouette, and is painted throughout with firmness and delicacy united with a feeling for composition depending perhaps as much on tactful selection of salient features as upon actual plastic power. These five unpretentious pictures, along with a large landscape by Teniers, *The Skittle-Players* (79), rank for actual quality among the cream of an exhibition boasting many more famous names.

Of the latter are the magisterial portrait group (121) by Jacob Jordaens, looking not quite so irresistible here as when it was last shown at the Guildhall; the *Susannah and the Elders* (39) ascribed to Veronese, but evidently a copy by some follower of Rubens; the two dull examples of the early work of Velasquez (45 and 47); and a very accomplished, yet vacuous *Daughter of Herodias* (51) ascribed to Titian. A lesser name might have sufficed for the painter of this work, who shows great power of succinctly rendering form, but small ability to endow it with significance.

Titian at his best is needed to counter-balance the influence in the wrong direction of Rembrandt's tremendous portrait group. Beside him the most perfect painters in the gallery seem to be playing a game, though playing it with exquisite art and perfect delicacy. Rembrandt has the eloquence of a great soul in deadly earnest. Of all the others, it is perhaps Cuyp, in his *Portrait of a Girl* (59), who, by dint of technical reserve and sheer sincerity, best meets the dread comparison. It is a beautiful picture, which wins gently where the other irresistibly imposes itself.

The English pictures are not of the highest interest, but there is a fine scheme of colour by Wilson (153), apparently snatched from nature, and adapted more or less, when the artist brought it home to his studio, to a not wholly satisfactory linear design. The child in Reynolds's portrait group (158) is a good example of the excellence of underpainting which he afterwards often ruined by the cloying glamour of superimposed glazings. The bust and dress of No. 156 again show his virtuosity.

In the collection of work by the late E. J. Gregory the famous *Dawn* (206) disappoints early memories. It shows already the



meretricious sparkle, the inability to accept any vanishing point of modelling, which marred his later work. *Intruders* (197), on the other hand, has merits as a sustained representation of sunlight which give it enduring value, and we regret that certain other small works of the same period were not included.

This interesting collection, which reflects the greatest credit on the taste of the Academicians who organized it, is but one of many indications how rich England is in masterpieces. If we have refrained from speculating which is to go to America and which may be "saved," it is because it is increasingly evident that we possess far more than we can hope to keep. In these circumstances it is consoling to remember that it is the power to breed successors to such works that is the true test of possession. If, having had them for a long time, we fail to make such use of them, we may well hand on a barren property to others who may be more successful, and pocket in exchange the dollars which, it is to be hoped, we understand better how to utilize.

#### VINCENZO FOPPA'S ALTARPIECE AT SAVONA.

ONE of the most important works of Vincenzo Foppa, the great altarpiece at Savona—a polyptych in three tiers, with its predella and original frame—has been partially injured by fire, though fortunately the damage is not so serious as was at first feared. The main facts of the disaster are already known, but we may briefly recall them here, adding a few particulars as to the actual condition of the polyptych. These particulars have been kindly communicated to us by Prof. Cavenaghi, who has lately returned from Savona, whither he had been sent by the Italian Government to report upon the state of the altarpiece and the extent of the injuries sustained.

On Sunday, September 12th last, a fire broke out in the Oratory of S. Maria di Castello at Savona, caused, it is believed, by a lighted candle falling upon the altar, and igniting the flowers and other decorations with which it was adorned for the *feita* of the Nativity of the Blessed Virgin, which falls on September 8th, but is there celebrated on the Sunday following. The altar with all its ornaments was completely destroyed, and the polyptych, hanging on the wall above, sustained injuries which were at first thought to be irreparable.

In the centre of the first tier, which constitutes the most important part of the whole structure, are represented the Madonna and Child with angels, and the kneeling figure of Cardinal Giuliano della Rovere (later Pope Julius II.), the only undoubtedly authentic portrait by Foppa at present known. At the bottom of the panel is an inscription recording the names of the donor and the painter, together with the date when the altarpiece was completed—August 5th, 1490. On either side are two large panels containing full-length figures of St. John the Baptist and St. John the Evangelist, the latter signed by Lodovico Brea, who on this occasion acted as the collaborator of Foppa.

Prof. Cavenaghi's report on the present condition of the picture is as follows:—

"I am glad to be able to state that the damage caused by the flames is less serious than I was led to expect, and is confined to the first small panel on the left side of the predella, representing 'The Decollation of St. John the Baptist' (this is the most damaged portion of the altarpiece, though

the injury is not irreparable), and to the panel of St. John the Baptist, the pendant to Brea's panel of St. John the Evangelist. At first sight the damage appears much greater than it is in reality. The long white streaks which now disfigure the surface of the altarpiece (the result of jets of water and other fluids used in extinguishing the flames) have not produced any permanent injury; a simple process of cleaning will easily remove these blemishes, though as the altarpiece is in tempera, this cleaning must be carried out with the utmost caution."

Prof. Cavenaghi's report is reassuring after the alarming accounts which had been circulated. It seems as though good may come out of the disaster, for the altarpiece, which by a miracle escaped damage in the earthquake of February 23rd, 1887, has long been in a most neglected condition, and is in urgent need of careful and judicious restoration. The Government is now bound to take some steps to repair the injuries wrought by the fire, and it is to be hoped that those in authority may be induced to consign the work to the care of Prof. Cavenaghi without delay.

This disaster at Savona once again raises the question as to the desirability of leaving works of art to the mercies of local authorities and exposed to imminent risk of destruction. Such occurrences are unfortunately frequent in Italy; yet while the Government takes every precaution to prevent the exportation of works of art, the two departments whose office it is especially to deal with the preservation of the country's treasures, and the general administration of all matters concerning the fine arts, have apparently no power to safeguard works of art in the hands of local authorities or private owners. Some legislative reform would be welcome, for the number of masterpieces of interest to the whole world of art still exposed to such daily perils is considerable.

C. J. Ff.  
R. M.

#### THE WAX BUST AT THE LILLE MUSEUM.

DURING the recent controversy in the columns of *The Times* respecting the authenticity of the wax bust attributed to Leonardo da Vinci, reference was occasionally made to the famous wax bust in the Wicar Collection at Lille. There appeared to be some uncertainty in the minds of the writers as to the precise status of the work. They evidently felt that they were treading on thin ice, and that their footing was none too secure. It was therefore soon left carefully alone, and presently dropped out of the discussion. The subject has, however, been revived, since it happily occurred to our Paris contemporary *L'Illustration* to include some admirable pictures of the bust (two in photogravure and one in polychrome) in its Christmas number. It has also been fortunate in securing the services of the distinguished author M. Paul Bourget to furnish the text. The eminent writer had, indeed, once published an appreciation of the bust in his 'Esquisses et Portraits,' a volume now out of print. As this particular study had evoked special commendation at its first appearance, it was considered that its republication would be welcomed by the readers of the journal, many of whom had probably been unable to procure a copy of the original.

M. Bourget aims at reproducing an impression of the bust from an æsthetic and psychological standpoint, and not from that of the art-critic. He glances at the various attributions, yet neither discusses nor affirms any one of them, further

than in accepting the art as that of the Italian Renaissance. Words are plastic as they flow from M. Paul Bourget's eloquent pen; and thus his page of exquisitely harmonious French paints this gracious image of ripe Italian girlhood in honeyed phrase, which reproduces all the delicate charm of the original, and remains a lasting delight in the memory of the reader.

The attributions glanced at by M. Bourget are three in number: (1) that the bust is an antique; (2) that it is by Leonardo da Vinci, or, if not by him, that it is Leonardesque; (3) that it is Raphaelesque. It is unnecessary to say anything respecting the first attribution, since no one to-day would for a moment claim that the art displays affinities with any known type of the art of antiquity. For the second, the Da Vinci derivation, it has been assigned to the master on account of the Leonardo smile which is said to light up the face of the girl. Surely this is mere assumption. Her expression is sweet and tender, but one needs only to place the pictures from *L'Illustration*, or Braun's fine autotypes of the bust, beside any genuine examples of the painter—as, for example, the 'Gioconda'—the 'Mona Lisa' of the Louvre, or the superb cartoon of the Virgin and Child with St. Anne and the infant Baptist, belonging to the Royal Academy—to see at once that there is no trace of Leonardo's smile on the placid features of the bust. Besides, if Leonardo had modelled a portrait of this importance in wax, Vasari, who mentions works by him of less significance, would scarcely have failed to record the fact in the master's biography.

When, however, we come to consider the Raphaelesque attribution, the first impression we receive on standing before the bust is that we are in the presence of the type of female loveliness prevailing in the saints, Madonnas, and angels of the master of Urbino—of Raphael in his earliest manner, when, still a youth, he was working in the *bottega* of Perugino. The fine oval outline of the face, the delicate mouth, the modest expression, all recall the Virgin and her attendant maidens of the 'Sposalizio' at the Brera, 'The Coronation of the Virgin' at the Vatican, with other pictures by Raphael of the same period. Hence the inference that the art may be fairly assigned to the closing years of the fifteenth century or the earliest of the sixteenth.

Were it possible here to close the discussion and vote the order of the day, the matter might be accepted as settled. Unfortunately, as the glance of the spectator, after examining the head, falls on the cast of drapery which with careless grace covers the breast and shoulders, he is conscious that it is no part of the original work. The Italian busts of the above-mentioned period are always draped in the costume of their day, and are generally cut off horizontally at the base, resting on the flat under-surface. Also, in the present case, the drapery intentionally shows the teeth of the modelling tool, which, by contrast, imparts an additional smoothness to the skin of the neck and face. In the Italian busts of the fifteenth century this artifice was unknown, the small portion of drapery there indicated being rendered in the texture of its natural surface. Obviously, therefore, the bust belongs to the art of two different periods, separated from each other by an interval of possibly two or three centuries. Hence the question arises whether it is possible to determine what was the original intention of the portrait. Did the head stand alone, as

was sometimes the case? Was it at its inception a portion of a bust? Or did it belong to a full-length figure?

The earliest authority on these wax portraits is Vasari, who in his life of Andrea Verrocchio states that the art of modelling wax figures was invented at Florence in the time of that master, if not by Andrea himself. Vasari describes the method of fabrication employed by the modellers, and mentions that after the fortunate escape of Lorenzo dei Medici from the daggers of the Pazzi (1478), a certain Orsino, who was very expert in the art of modelling in wax, received a commission to make three full-length figures of the Magnifico in the clothes which he wore, the heads, hands, and feet being in wax. These were exhibited, two in Florentine churches, and the third at Assisi, and were so admirably executed "that they appeared not to be wax figures, but living men." We are further told by the historian that the Florentines at that time were so pleased with the wax portraits "that every house in Florence was full of them," but in the next century the fashion declined. From the nature of the material they would soon perish, and their disappearance may be accounted for by their being consigned to the vats of the candle-makers.

But while it must be admitted that the Lille bust does not represent the art precisely as it came from the hands of its original maker, yet it is justifiable to claim that the head belongs to the *quattro-cento*. On that point there is here no question as to its authenticity. The head itself may not have been in perfect condition when the addition was made, and in the process of rearrangement some restoration of the damaged portions may have been considered necessary. Indeed, a certain over-smoothness in the flesh and the slightly tormented surface of the hair suggest the touch of the restorer. Still, there is that indescribable something inherent in the work which no restoration can efface, and which is not found in the art of the imitator, even when gifted with the talent of a Bastianini.

M. Paul Bourget remarks that the history of the bust previous to its donation by Wicar is a mystery to the officials of the Lille Museum. Wicar himself was a pupil of the painter David; he was known to be one of the master's ablest assistants, and to be an excellent judge of Italian art. It was probably for these reasons that he was attached to the Commission sent by Napoleon to Italy to select the works of art ceded to France at the termination of the Italian campaign. Consequently, his opinion on all relating to the provenance of the work and the art it exemplifies would be invaluable. It is natural, hence, to entertain the hope that some document pertaining to these matters may yet be in existence; and when one recalls the splendid services rendered to research in the department of art-history by French savants and archivists, it is permissible to hope that some day they may dispel the mystery in which this exquisite monument of Renaissance art is still enveloped.

X.

### Fine-Art Gossip.

THE AMBROSIANA at Milan has recently been celebrating the three hundredth anniversary of its solemn inauguration by its founder, Cardinal Federico Borromeo. In the Cardinal's lifetime the library contained 30,000 volumes, which have since increased to a quarter of a million, besides innumerable codices and palimpsests of exceptional value. He had agents, friends, and

assistants in all parts of the world, who were ever on the look-out for treasures to enrich the collection. These, once deposited in the Ambrosiana, were guarded with the utmost vigilance, as is proved by the inscription of the black marble tablet still existing in the vestibule which forbids the removal of any book from the library under pain of excommunication. Of equal importance with the collection of books and MSS. were the works of art brought together by the Cardinal, and among those which he prized most highly were Raphael's cartoon for the fresco of 'The School of Athens,' in the Vatican; the Madonna and Child with St. Anne and the little St. John—a composition founded in part upon Leonardo's cartoon (now in the Diploma Gallery at Burlington House), Luini in his picture having added the figure of St. Joseph; and the beautiful portrait of a woman in profile which modern criticism no longer regards as by Leonardo, but assigns to Ambrogio de Predis. Many other pictures were acquired by the Cardinal for the Ambrosiana, and the collections have gone on increasing since his day. A number of new rooms have now been opened, among them, one containing a celebrated fresco by Luini, well known to connoisseurs, but hitherto not always accessible to the public.

MESSRS. MACMILLAN are publishing 'Accidents of an Antiquary's Life,' by Dr. D. G. Hogarth, and 'Greek Athletic Sports and Festivals,' by Mr. E. Norman Gardiner.

VISITORS to the Fitzwilliam Museum at Cambridge will regret to hear of the sudden death of Mr. Henry Arbuthnot Chapman, the Principal Assistant, which took place on December 30th. He had been connected with the Museum for thirty years, and his courtesy and readiness to help all students with whom he came in contact were unflinching. He was the author of the 'Handbook to the Antiquities in the Museum.' The University recognized his services by conferring on him the degree of Honorary M.A.

ONE of the oldest Edinburgh artists, Mr. George Gray, died last week. Mr. Gray, who was originally a house painter, was a regular exhibitor at the R.S.A. and elsewhere, and his landscape pictures never failed to appeal to the simple lover of nature.

THE death is announced of Mlle. Léonide Bourges, who was for over half a century a well-known figure in art circles in Paris. Mlle. Bourges was not only a painter and an engraver of distinction, but also an occasional writer on art subjects. Born in Paris on January 22nd, 1838, she studied under T. Salmon and Edouard Frère, and was for many years a fairly regular exhibitor at the Salon, chiefly of still-life subjects. She was largely influenced by Daubigny, of whose works she etched a large number.

FRANCE has sustained other losses in its art circles during the last week. The obituary includes M. Georges Becker, a native of Paris, who received two medals at the Salon; M. Paul Salzedo, a native of Bordeaux and a professor at the École des Beaux-Arts in that city, who also received two medals at the Salon; and M. Chauvel, painter and engraver, and Honorary President of the Société des Aquafortistes, in his seventy-eighth year.

### EXHIBITIONS.

- SAT. (Jan. 8).—Mr. Wynne Apley's Drawings of Venice and the Italian Lakes, Private View, Leicester Galleries.  
— Flower and Garden Paintings, Bailie Gallery.  
— Mr. F. Mackinnon's Drawings of the West Highlands and Skye, Private View, Fine-Art Society's Gallery.  
— Paul Malland Memorial Exhibition, Bailie Gallery.  
— Mr. A. J. Mavrogordato's Drawings of Greece, Italy, and England, Private View, Fine-Art Society's Gallery.  
— Mr. A. D. Poppercorn's Landscapes in Oil and Water Colours, Private View, Leicester Galleries.  
— Mr. Car Richardson's Drawings of English Country Scenes, New Dudley Gallery.  
— Seufferdel Club's First Exhibition of Lithographs, Private View, Goupil Gallery.

## MUSIC

### OUR LIBRARY TABLE.

Gluck. Par Julien Tiersot. "Les Maitres de la Musique." (Paris, Félix Alcan.)—The story of the life of Gluck is very strange. He began writing operas in 1741, but it was not until twenty-one years later that he produced his 'Orpheus,' which, as the author of the present volume reminds us, is the oldest opera whose lease of stage life has not yet expired. In 1767 'Alceste' appeared, and two years later 'Paride ed Elena,' after which Gluck returned to the conventional style of Italian opera until the great Paris period, 1774-9.

Historians have, it is true, pointed out that in Gluck's early operas, now forgotten, there were foreshadowings of the works which have won for him immortal fame. M. Tiersot, however, tells us something more definite. The composer's 'Tigrane' and 'Sofonisba' were produced in 1743 and 1744 respectively. From the former he transplanted—with certain modifications, but preserving striking features in the orchestration—an air into his 'Armide'; and from 'Sofonisba' an air which he turned into the duet 'Esprits de haine et de rage.' Again, from 'Telemaque,' produced in 1765, Gluck used movements for his 'Iphigénie en Aulide,' 'Cythère assiégée,' 'Armide,' and 'Iphigénie en Tauride.'

English, also foreign, writers have named 'Pyramo e Tisbe' as one of the operas which Gluck produced in London during his unsuccessful visit in 1745. M. Tiersot is, however, correct in stating that he never wrote an opera of that name. There has evidently been some confusion with J. F. Lampe's mock opera 'Pyramus and Thisbe' produced in that same year.

Our author's advice to those who desire properly to appreciate Gluck's art-work of the ripest period is sound enough. He tells them not to compare his music with that of the present time, but rather to consider it in its "milieu historique." Even trained musicians find this a difficult thing to do, while for the general public it is almost impossible. That is why 'Armide' met with such a cold reception when it was recently given at Covent Garden. When 'Iphigénie en Aulide' was first produced in 1774, the public received it with a certain hesitation. Here, again, there was comparison, but of a different kind, for, as Marie Antoinette, writing to one of her sisters at Vienna, remarked: "On a besoin de se faire à ce nouveau système, après avoir eu tant l'habitude du contraire."

Berlioz in his 'A travers Chants' states that the bravura air at the end of the first act of 'Orphée' was composed by Bertoni, for he had found it in the score of that composer's opera 'Tancredi,' produced at Venice in 1767, seven years before 'Orphée' was given at Paris. M. Tiersot, however, declares that Gluck wrote it for the festivities in connexion with the coronation of the Emperor Joseph II. at Frankfort in 1764.

Then, again, he has something of interest to say with regard to Hercules's air in the third act of 'Alceste.' Before the opera was produced at Paris, Gluck, owing to a family bereavement, had to return to Vienna, and certain alterations and additions he entrusted to Gossec. This added air was therefore thought to be by the latter. M.



Tiersot, however, found it in Gluck's old (1750) Italian opera 'Ezio'; but for certain modifications in its later appearance he naturally believes Gossec was responsible.

**César Franck.** A Translation from the French of Vincent d'Indy. With an Introduction by Rosa Newmarch. (John Lane.)—César Franck was not only a great composer, but he also formed a school. M. Henri Marcel, at the unveiling of the Franck monument in 1904, referred to his "influence upon the new departure which, since his time, has taken place in contemporary French music." That influence was strong because Franck's art-work was based on Bach and Beethoven, what was new in it being due to his striking individuality. M. Vincent d'Indy specially notes the alliance of his art to that of the latest sonatas and quartets of Beethoven. The latter composer, he asserts, employed the fugue and the variation-form to "revivify the languishing form of the sonata." We would rather say that Beethoven employed those means to extend a form which in his day could scarcely be described as "languishing."

We, however, agree with our author when he states that no subsequent composer so thoroughly entered into the spirit of Beethoven's third style as Franck. Berlioz was an intense admirer of Beethoven, yet M. d'Indy pertinently asks: "Did he really understand him?" It seems to us that it was the dramatic and "programme" sides of the symphonies which fascinated Berlioz far more than the attempts in the last quartets and sonatas to enlarge the forms. Our author, by the way, like many French musicians, is not sympathetically disposed towards Brahms. Speaking of his art-work in connexion with Beethoven, he says that "his weighty symphonic baggage" must be regarded as a continuation rather than a progress. Here and there, indeed, in the volume our author expresses his opinions of Gounod, Massenet, Strauss, and others in brief but forcible manner. We may give an example concerning two professors of composition at the Paris Conservatoire, Victor Massé and Henri Reber, the former of whom is described as a "composer of comic operas who had no notion of symphonic music," the other as "an elderly musician of narrow and old-fashioned views."

M. d'Indy was a favourite pupil and intimate friend of Franck, and throughout his book, as the translator, Mrs. Rosa Newmarch, remarks, "runs the note of enthusiasm and personal affection." This has to be kept in mind by the reader, but it can be readily excused, for the descriptions of Franck's aims and achievements are admirably set forth—far better, indeed, than could have been done by a writer of musical knowledge and sound judgment who had never come under the spell of the composer's personality. In discussing Franck's art-work the author carefully distinguishes between strong and weak points; he makes, indeed, no attempt to hide the latter.

Though Franck did not regard form as an end in itself, he did not approve of those "renaissances" who would cast aside all forms. He looked upon form as "the visible outer covering of the idea." And what is more, he did not seek to invent new forms. Of his fine 'Prélude, Choral, et Fugue' we are told that he started merely with the intention of writing *à la* Bach, and gradually came the idea of the spirit of a Choral brooding over the whole work.

M. d'Indy's division of Franck's art-work into three styles or periods is quite natural:

the first showing external influences; the second principally devoted to music intended for church use, in which our author finds pages which fill him "with bitter regret that Franck started his career too soon to take part in our movement to reform sacred music"; and the third and greatest, from which he selects for illustration "the three immortal masterpieces—the Quartet in D, the 'Chorales' of 1890, and 'The Beatitudes.'" Our author's remarks on the last named are particularly interesting in that, while expressing his great admiration for the work as a whole, he finds in the first part nothing but an operatic chorus in the style of Meyerbeer, "aggravated by a vulgar *stretto*"; in the fifth he notes a *stretto* written "according to the conventions of opera during its 'Judaic' period"; while in the seventh, owing to his nature, Franck failed to express adequately "the spirit of evil."

In connexion with this work our author contrasts Christ and his pity for human sorrows and tenderness, displayed in the poem, "as in every page of the Gospels," with Handel's, and more especially Bach's, "strong, terrible, and sublime God enthroned above the world." This comparison, we frankly confess, seems to us unreasonable. It is surely not true of Handel, and still less of Bach. The two duets between Christ and His Bride in the cantata "Wachet auf" are by no means solitary instances of Bach's delight in setting to music words depicting Christ's love and tenderness for humanity. Handel did not prepare the book for 'The Messiah,' but he at any rate thoroughly approved of Jennens's selection of texts.

The volume includes an excellent portrait of Franck; a most useful list of his works, with dates of composition and other helpful details; also a 'Bibliography of Works and Documents Consulted.' M. d'Indy's style is bound, as is the case with all translations of good authors, to lose something of its piquancy, and at times eloquence. Mrs. Newmarch, however, has ably accomplished her difficult task.

## Musical Gossip.

THE MOODY-MANNERS OPERA COMPANY have begun a four-week season at the Theatre Royal, Dublin. On Tuesday next they will produce M. Saint-Saëns's 'Samson and Delilah,' its first performance in an English translation.

A CONCERT will be given at Queen's Hall on Monday evening, the 24th inst., in memory of Mr. A. J. Jaeger, the analyst of Sir Edward Elgar's 'Dream of Gerontius' and later oratorios, and the 'Nimrod' of that composer's 'Enigma' Variations, which Dr. Richter will conduct. A new song-cycle by Sir Edward will be produced, with Miss Muriel Foster (Mrs. Ludovic Goetz) as interpreter. Sir Hubert Parry will conduct his 'Overture to an Unwritten Tragedy,' and Mr. Coleridge-Taylor his Ballade in a minor. The London Symphony Orchestra has been engaged.

At the South Place Popular Concert to-morrow Sir Charles Villiers Stanford will play the pianoforte part of his Quintet in D, and he will also accompany Mr. Plunket Greene, who will sing sixteen Irish songs, including Sir Charles's 'Irish Idyll in Six Miniatures,' the two 'Songs of Faith,' and eight of his arrangements of Irish folk-melodies.

## PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
TUES.	Signora Hildebrandt's Operatic Concert, 3.30, St. James's Hall.
—	Mr. Julius du Mont's Pianoforte Recital, 8.15, Steinway Hall.
—	London Trio, 8.30, Eolian Hall.
SAT.	Queen's Hall Orchestra, 3, Queen's Hall.

## DRAMA

### OUR LIBRARY TABLE.

*The Incomparable Siddons.* By Mrs. Clement Parsons. Illustrated. (Methuen & Co.)—"It must be easier to act tragedy than comedy," says Mrs. Parsons in the course of this brightly written biography. To her "perfect comedy acting appears a higher and maturer thing than the finest tragedy," and she urges in support of her plea that the acting of tragedy is a matter of the emotions, while the interpretation of comedy calls for subtlety of intellect. If she is right, it is rather strange that our own theatre should always have been far richer in comedy than in tragedy queens. From Nell Gwynn's days down to those of Ellen Terry we have never lacked exponents of the lighter, but, according to Mrs. Parsons, more difficult side of histrionic art; we have had only one great tragic actress, Sarah Siddons—so great that the tradition of her Lady Macbeth still dominates the English stage.

The player is constantly lamenting that his achievements die with him for the most part, and only by the aid of artists of other professions can they survive his generation. He has to depend for posthumous fame on the mercies of the painter, the essayist, or memoir-writer. A picture may immortalize a pose, a criticism may pass down to posterity details of stage-business from which the imaginative reader can recreate a dead actor's glories. Mrs. Siddons was singularly happy in such respects. Reynolds, Gainsborough, Romney, and Lawrence have all left their impressions of her, and with the 'Tragic Muse' portrait on the one hand, and the Gainsborough on the other, we can get a very good notion of her appearance alike on the stage and in the full dress of private life. Reynolds gives us the majesty of her stage deportment, and the force of her genius; but it is Gainsborough who reveals her as the woman—wistful, grave, self-contained, reticent, remote. How she secured her artistic effects, how she struck her social contemporaries, what she was like as wife and mother, we have adequate testimony.

That her eyes could dart fire and hypnotize the spectator, that she could thrill the nerves of her audiences, opinion is unanimous. We know the way in which she played the sleep-walking scene in 'Macbeth,' putting down the candle to rub her hands the more vigorously, and—"never moved, sir, never moved," said Stephen Kemble. We are told how as Margaret of Anjou, after the Queen has stabbed Warwick, "she staggered off the stage as if drunk with delight; every limb showed the tumult of passion." We have had preserved her most impressive moments: "Lord Cardinal, to you I speak"; "Give me the dagger"; the final "Oh—oh—oh!" (a convulsive shudder—a tone of imbecility audible in the sigh, declares Prof. Bell) before Lady Macbeth's last exit, to mention but a few. It is impossible to believe her triumphs to have been merely those of turgid declamation or stagey posing.

On the other hand, we have it on record what amusement this most dignified of actresses caused in society by her plentiful lack of humour—by her staid manners and stilted conversation. There is the story of the Bath draper whom she frightened with the question, "Will it wash?" Sydney Smith said she "stabbed" the potatoes to which she helped herself at table. Scott never tired of repeating the two tales which may be summarized in the sentences, "Beef cannot be too salt for me, my lord," and "You've brought me water, boy: I asked for beer." These latter anecdotes, it will be seen, turned on Mrs. Siddons's appreciation of good fare, and authorities agree that the actress was an excellent trencherwoman. "Never was such a woman for chops!" insisted her butcher. Perhaps her appetite and sound digestion explained her amiability at rehearsals. She was never known to lose her temper, even with Sheridan, though she often refused to come down to the theatre, and forced him to fetch her from knitting at home and to pay her terms. She seems to have known how to drive a bargain.

But if she was equable, it was not because she was free from domestic cares. If her professional career—with the one exception of her London début under Garrick—was an unbroken series of successes, her family peace was wrecked by anxieties and bereavements. Her two elder daughters, girls with beauty and charm, succumbed to disease in the flower of their youth, and the lives of both were darkened and rendered unhappy by the fickleness of the painter Lawrence, who did not scruple to court both sisters and jilt each in turn. Of this tragedy of the actress's home life, heightened as it was by the coldness of her husband and his lack of sympathy, it has been possible to read the full details since Mr. Oswald Knapp published five years ago his arrangement of the Lawrence correspondence, and relying largely on his materials, Mrs. Parsons has been able to make a very interesting story out of the artist's romance. How Mrs. Siddons's sorrows reacted upon her art she has herself naively confessed. Writing to her friend Mrs. Pennington while the curious rivalry between her daughters was in progress, she said:—

"I must go dress for Mrs. Beverley. My soul is well-tuned for scenes of woe, and it is sometimes a great relief from the struggles I am continually making to wear a face of cheerfulness at home, that I can at least upon the stage give a full vent to the heart which, in spite of my best endeavours, swells with its weight almost to bursting; and then I pour it all out upon my innocent auditors."

There are, then, ample data for a complete presentment of "the incomparable Siddons," and with this Mrs. Parsons furnishes us in her biography. No blind worshipper of her heroine, she writes with enthusiasm, yet with a shrewd and critical humour that makes her book agreeable reading. While indicating the limitations of the actress's temperament she pays due tribute to the stainlessness of her life, and describes her rather happily as "a woman of essentially Puritan nature, into which genius, that mighty wind that bloweth where it listeth, inspired an unparalleled gift for acting." Mrs. Parsons also relates the artist to the woman by suggesting that Mrs. Siddons "stands for the mother-woman in combination with the supreme and instinctive actress," and she shows how this idea fits in with the virtuousness of Mrs. Siddons's private life. She reminds us that Sarah was married at eighteen, and so passed at once from the state of maid to that of matron; and she points out that, Lady Macbeth apart, the characters in which she excelled—Constance,

Hermione, Volumnia, Queen Katharine—were those in which the maternal and domestic sides of feminine emotion predominate. In other words, perhaps, she was too austere and cool-blooded a woman to express, or care to express, as another Sarah has done, the excesses of passion. We can hardly, for instance, imagine her as Phèdre.

*The Art of Theatrical Make-up.* By Cavendish Morton. Illustrated. (A. & C. Black.)—Mr. Cavendish Morton has been a member of the companies of Sir Herbert Tree, Mr. Forbes Robertson, and Sir Charles Wyndham, and he has had the privilege, he declares, of watching the actor-manager of His Majesty's, Sir Henry Irving, Charles Warner, Franklin McLeay, and M. de Max "make-up" for their characters, and of hearing, in some instances, their methods of work explained. He has also devoted many years to the study of physiognomy, stage art, and photography, and has been frequently called in by brother-actors to assist them in the business of "making-up"; so that he is well equipped for the task he has undertaken. He supplies all the necessary technical information on his subject, but for readers other than actors the most interesting part of his volume is likely to be the set of illustrations exemplifying the details of make-up for such varied characters as King Lear, Falstaff, Shylock, Hamlet, Iago, Othello, Romeo, Pierrot, Bottom the Weaver, the Three Witches in Macbeth, Napoleon, &c. These are reproduced from photographs of the author as he had made himself up for such impersonations, and while the pictures prompt the reflection that any actor who is to advance in his profession must be constantly studying his face and its expressions in the looking-glass, they at the same time challenge admiration for a man who can so transform and disguise his features as Mr. Cavendish Morton does. Accompanying some of the illustrations will be found extracts from seemingly unpublished and unfinished plays by the author of this book.

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By ERIC HUDSON.

"They have a notion that a poet is a long-haired man, who sits on the top of a tower and plays a harp, while his hair streams in the wind. Yes, a fine kind of poet is that! No, my boy, I am a poet, not primarily because I can write verses (there are lots of people who can do that), but by virtue of seeing more clearly, and feeling more deeply, and speaking more truly than the majority of men."

Bragging words, perhaps, but who shall deny their truth? Let us rather use the old English word "bragly," meaning "proud and fine," and say that from this utterance there shines forth the splendid pride and naïveté of the old Norse Vikings, who played so large a part in "our island story," and whose spirit is re-incarnated in Bjornstjerne Bjornson—the first national poet of Norway, the novelist, playwright, and politician, and, above all, the patriot-hero of his countrymen.

Bjornson is indeed a hero after Carlyle's own heart; the son of an obscure country clergyman, he has shown himself to be not only a man of manifold genius but a great man in the widest sense of the word. "Whenever he opens his mouth," says an eminent critic, "it is as if the nation itself were speaking. If he writes a little verse, hardly a year elapses before its phrases have passed into the common speech of the people. Composers compete for the honour of interpreting his simple Norse-sounding melodies, which gradually work their way from the drawing-room to the kitchen, the street, and thence out over the fields and highlands of Norway... His speech has stamped itself upon the very language and given it a new ring, a deeper resonance."

Both by his early dramas and by the vehement journalism of his youth, Bjornson did much to rescue the national stage from its subjection to Danish pedantry, and as a dramatist he is second only to that other "grand old man" of Norway, Henrik Ibsen. His novels and stories share with those of Tolstoy, Gorki, and Maupassant the supreme homage of Europe and America. He was the first to depict the Norwegian peasantry—from whom he himself is but one degree removed—with that fidelity and sympathetic insight which we seek for in vain in Wergland; and as a politician he has, says the same critic, "inspired the people with renewed courage, turned the national life into fresh channels, and revolutionized national politics."

Of Bjornson, as of all other great men, there is no detail too unimportant for our notice; and if only for this reason his admirers will read with interest the following letter from his wife, which is now published for the first time:

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Bjornson is by no means the only man of letters who finds in Sanatogen a means of counteracting the constant strain upon mind and body which literary work entails; many authors, both English and foreign, have personally testified to the merits of the preparation, and some brief extracts from their letters may fitly be given here.

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